HELSINGIN YLIOPISTO

Translating Old Forests

Culture-bound items in forestry related texts

Pirjo Surakka-Cooper
011493046
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English Philology
Department of Modern Languages
University of Helsinki
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Tiivistelmä – Referat – Abstract

Tässä tutkielmassa analysoin kulttuurisidonnaista materiaalia vanhoja suomalaisia metsiä käsittelevässä teoksessa *Suomalaiset aarniometsät* (2010) ja sen käännöksessä *Primeval Forests of Finland: Cultural History, Ecology and Conservation* (2014). Kirjan ovat kirjoittaneet Petri Keto-Tokoi ja Timo Kuuluvainen, ja sen on kääntänyt Pirjo Tikkanen.

Kattavat taustatiedot taatakseni käsittelin tutkielman alussa suomalaisten ja suomalaisuuden suhdetta metsiin ja sen vaikutusta kulttuurisesta, historiallisesta, sosiopoliittisesta, ekologisesta sekä ekonomisesta perspektiivistä. Näistä lähtökohdista kumpuaa kulttuurisidonnaisia merkityksiä, joista osa on suoraan merkityksellistä ainoastaan lähtökulttuurissaan ja -kielessään. Tällaiset kulttuuriset sanat ja merkitykset asettavat haastavia asetelmia kääntäjille, joiden ensisijaiseksi työks kohteeksi voidaan katsoa kohdekielen lukijat.

Teoreettiselta pohjalta utkielma pohjautuu pääosin Gideon Touryn teorioihin lähtö- ja kohdekielen vaikutuksista toisiinsa sekä Ritva Leppihalmeen teoriaan kulttuurisidonnaisuuksista ja alluusioista teksteissä sekä niiden vaikutuksista kääntäjän työhön. Nämä teoriat esitellään ennen varsinaista analyysiosuutta, joka on jaettu kahteen osaan.

Analyysiosion ensimmäisessä osassa katsotaan yksittäisten kulttuurisidonnaisten sanojen ja käsitteiden kääntämisen haasteellisuutta, kun taas toisessa osiossa tarkastellaan tekstiä suurempina kokonaisuuksina. Analyysiosiot eivät ole toisensa poissulkevia, vaan niiden välillä löytyy päällekkäisyyksiä, mikä tekstiä käännettäessä on luonnollista. Ensimmäisessä osiossa keskityn erityisesti puihin ja niihin liittyviin sanoihin, sekä hyönteis- ja kasvimaailmasta kertoviin teksteihin, ja toisessa osiossa katsoin esimerkiksi halventavia ilmauksia, käännettyjä historiallisia ilmauksia sekä analysoin niiden merkityksiä. Tutkimuksessa käytin kvalitatiivista analyysia.

Tutkielman tavoitteena oli myös tutkia, miksi juuri tämä teksti on käännetty, sekä pohtia, mikä tekee metsistä ja luonnosta kertovien tekstien kääntämisestä relevanttia juuri nyt. Näiden pohdintojen sekä analyysissa ilmenevien esitettyjen etymologisten, historiallisten ja sosiopoliittisten päätelmien perusteella voisi kulttuurisidonnaista käännösmateriaalia metsiä ja luontoa kuvailevissa ja käsittelevissä eri genrejä edustavissa teksteissä tutkia myös laajemmin.

Avainsanat – Nyckelord – Keywords
Kulttuurisidonnaisuus käännöksissä, alluusiot, kvalitatiivinen analyysi, metsiin liittyvät tekstit

Säilytyspaikka – Förvaringställe – Where deposited
Keskustakampuksen kirjasto

Muita tietoja – Övriga uppgifter – Additional information

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1 Introduction

There is a special place for forests in the Finnish mindscape. It has played an imperative part not only in terms of culture and arts, but "the green gold" has also brought ecological prosperity throughout the centuries in terms of timber and wood products, as well as ecological and economical know-how and technology. These developments have not always occurred in harmony, few things do, and this too has left its unique mark on Finnish culture, lifestyle, economy and, of course, her language. This uniqueness of language is most evident in tangible things, such as names of flora and fauna, but it also moulds many a spoken word and text in a less observable way, creating moods and mindscapes where hard facts and pure pleasure of language intertwine like roots of an ancient tree. These texts often include references outside of that text, such as events and characters, imaginary and real. While these references might be apparent to a native reader of a text, they are particularly challenging to a translator working between two or more cultures and languages.

In order to understand the challenges faced by translators when they encounter cultural references that do not often have a straight-forward equivalent in their target text, the context should first be thoroughly examined. This applies to this thesis too. I will begin by examining forests, old forests in particular, and their position in the Finnish culture. To illustrate the challenges of a translator, I will draw examples from *Suomalainen aarniometsä* by Petri Keto-Tokoi and Timo Kuuluvainen (2010), which was translated by Pirjo Tikkanen (2014). The translation's name is *Primeval Forests of Finland: Cultural History, Ecology and Conservation*. Gideon Toury's (1995) translation universals and Ritva Leppihalme's (1997) theories on translating allusions, or culture bumps, as she has aptly called them, will serve as a theoretical background. The analysis will be qualitative throughout and in addition to the theoretical background, dictionaries such as the most recent Finnish-English Dictionary[1], *The Oxford English Dictionary* and the Dictionary of Finnish dialects[2] is used to provide support for the analysis.

[1] Syväoja, Olli, Turtia, Kaarina, and Sovijärvi Sini 2012. *Suomi-Englanti-sanakirja*.
[2] *Suomen murteiden sanakirja.*

1.1 Forests in Finnish Mindscape

According to Luke, the Natural Resources Institute Finland, 78% of Finland is covered in forest.[3] The sheer volume of forests dictates that there is a connection to forests in Finland both historically and at present. Petri Keto-Tokoi and Timo Kuuluvainen (2014: 110) have illustrated this by stating that "[t]he trees and forest have had a central position in the lives, beliefs and mythology of northern indigenous people. Just as the ecological roots of the Finnish forests are deep in the ancient times, are the nation's material and spiritual roots in the country's ancient primeval forests." These roots have brought the nation prosperity and cultural equity.

The relationship between Finns and forests has never been straightforward. Whilst some put weight on the financial gains of forest industry, others emphasise the value of forests in terms of conservation and protection. Most Finns will undoubtedly fall somewhere in between those two rather extreme sides. Forests, their flora and fauna, however, do not exist in a vacuum void of political, cultural and financial influences and this too has left its mark on how forests are viewed, valued, used and abused now and have been throughout the past centuries. Chapter two will examine some of these issues and consider their relevance in questions such as why do some texts get translated and made available to wider audiences and how, since the dominance of English as a global language offers a translated text a platform no other language can provide.

1.2 Primeval Forests of Finland

As mentioned earlier, examples to illustrate the difficulties faced by a translator will be drawn from Petri Keto-Tokoi and Timo Kuuluvainen's book *Suomalainen aarniometsä*, which was published in 2010. In 2011, the book received several prizes, such as the WWF Finnish Nature Book of the Year[4] and a State Award for Public Information from the Finnish Ministry of Education and Culture[5]. One of the reasons stated by the awards committee for the latter award was, that it is incredibly rare for one book to hold such a wide variety of expertise and so many different

[3] Luke
[4] WWF Finland.
[5] Tiedonjulkistamisen neuvottelukunta, state awards.

aspects of forests and forestry[6]. The writing, illustration and translation of the book was sponsored by the Kone Foundation and The Finnish Cultural Foundation[7]. The book was translated by Pirjo Tikkanen and published by Maahenki in 2014 with the name *Primeval Forests of Finland; Cultural History, Ecology and Conservation.* How and why the examples from the books were chosen to be examined in this thesis will be considered in chapter two.

1.3 Translating forestry related texts

Whilst forests exist on almost all continents, they are by no means the same type or even similar. What a person in Finland conceptualises when they hear or read the word forest, or *metsä*, is most likely quite different from what someone in say Australia or Wales might envisage. Even when reading a text that is written about a particular type of forest, the reader might find it difficult to grasp the ideas presented by the author and this is, of course, where the translator steps in. Kersti Juva (2019: 10), a distinguished Finnish translator, has illustrated this in her recent book by stating that translation is first and foremost interpretation. The smallest unit of interpretation is the clause, but that is surrounded by a sentence, a chapter, a book, the author's whole production, the time period, and the culture. The smallest of unit must be interpreted through all those aspects and this is what creates context. Therefore, I will examine not just the clauses and sentences or indeed the book that I chose, but consider also why this is relevant now and what kind of cultural, economic and socio-historical context the book exists in.

The basic theoretical framework this thesis will be built on is mainly that of Ritva Leppihalme's (1997, 1994) work on translating culture-bound material. Additional theoretical points of view will be drawn from, for instance, the works of Gideon Toury (1995, 1980). Theoretical background will be examined further in chapter three.

1.4 Research questions

As mentioned in the previous two paragraphs, it is not purely smaller lexical units that are of interest when examining translations of culture-bound material in texts.

[6] ibid.
[7] Keto-Tokoi, Petri and Kuuluvainen, Timo 2014

Ritva Leppihalme (1997) calls these culture-bound units allusion or even sometimes culture bumps, which is an apt name for them, as when encountering something potentially unfamiliar to the reader of a translated text, the translator is in danger of steering off the course and not providing the reader enough information to go on. These culture bumps, Leppihalme (1997) explains, can be anything from, for instance, a noun phrase, to a bigger lexical unit, a clause, or even a passage of a text. Apart from clear culture bumps, allusive material also exists in a broader sense, and sometimes to detect it, the whole context must be considered. Therefore, the research question of this thesis has been divided into two sections; allusions on the level of a lexical item or a smaller unit, and culture-bound material that is somehow tied to the text in a broader sense.

1.4.1 Culture-bound material in smaller units of text

The first research question of this thesis considers translating smaller units of texts, namely individual lexical items, as well as phrases and clauses. Many of the examples are drawn from the difficulties a translator will face when an exact equivalent in the target language does not exist. Smaller lexical units, such as noun phrases, even when there are equivalents available, can sometimes carry extra information in the source culture, and these will also be considered. These smaller units will be examined theoretically in chapter three and analytically in chapter four.

1.4.2 Culture-bound material in the whole text

Kersti Juva (2019: 174) emphasises the danger of a translator simply translating, and not ‘living’ the text they translate, for with literal translations, ones that concentrate too much on the small elements of the text, there is always the danger that too much responsibility is put on the reader. The denotational level of the text may be correct, yet the reader is not given enough to negotiate their way within and through the text and this, in the worst-case scenario, can be misleading. Juva makes an excellent point and this shall also be examined in the analysis section. Simple examples for this are unfortunately harder to find, but this does not, however, mean that its implications should not be considered. Quite the contrary in fact, and this will be discussed not only in the analysis section of this thesis, but also in the discussion chapter.

1.4.3 What will not be examined

Like any work of literature or art, a translated book is never complete in the sense that there might not be any room for improvement. Such improvement might include another proof-reading or a more thorough spell-check. Usually, despite all the checks and readings, the occasional mistake or an unusual word order escapes attention and makes its way into the published text. While such examples might be easy to pick apart, they offer little insight into what makes translating cultural-bound material particularly difficult. Such cases will only be examined if they bring additional value to the analysis or change the meaning or the mood of the text in a profound way.

2 Forests in Finland and in Finnish culture

From black and folk metal music, as studied by Aila Mustamo (2016), to the poetry of Eeva Kilpi and from Sibelius to Särestöniemi forests make an appearance in Finnish cultural life and masterpieces, and have done so for centuries. According to Keto-Tokoi and Kuuluvainen (2010: 204-205) Before *Isojako*, or *the general parcelling of lands*, forests in Finland were mainly communally used, or indeed left to look after themselves without the constant and energetic care of humans. Even today, Finns enjoy the Freedom to Roam[8] that guarantees anyone in Finland access to land and forests and gives them the right to forage, fish with a line and recreationally – and responsibly – enjoy nature. These rights are quite unique to the Nordic countries and reflect their philosophy of life. According to the Finnish Heritage Agency, the forest sector directly employs 70,000 Finns, and half the population of Finland lives less than 200 metres from a forest[9]. Whilst arguably Finland no longer lives purely of her forests, they do play an important role in terms of culture, economics as well as national identity.

Forests play an important part in the Finnish religious life as well. Keto-Tokoi and Kuuluvainen (2014: 86) write that "According to a study conducted by the Church Research Centre in 1994, 63% of the Finns felt closer to their God in nature. Feelings of sanctity can well up from the Christian tradition where the nature is seen as God's creation and revivified by the Holy Spirit. Equally it could be based on the pantheistic point of view where the nature itself is seen as divine and holy." In pre-Christian Finland too, like Heidi Sommar (2020) writes, the gods and forest folk represented the social order of the Finnish society and gave an accurate representation of people's relationship with nature. Much is known about a Finn's relationship with forests, yet as is the case with most things in life, the relationship is not static and thus research is conducted constantly. The Human-Forest Relationship in Societal Change 2019–2022 research project[10], for instance, is currently mapping the values, decisions and actions by Finns that affect forests. The relationship Finns have with forests and how that might have affected the language used when writing

[8] Ymparisto.fi
[9] Museovirasto webpage
[10] The Human-Forest Relationship in Societal Change 2019-2022 project by Lusto, the Forest Museum of Finland.

about them, will be briefly examined in this chapter. The books from which the examples used in this thesis are drawn from, *Suomalainen aarniometsä* and its translated counterpart *Primeval Forests of Finland: Cultural History, Ecology and Conservation,* will be introduced further and the question of why the book was translated and for whom will also be investigated.

2.1 Many words for *mänty*

As established in the previous chapter, there appears to be as many types of relationships with forests in Finland as there are Finns. The relationship is not static nor is it simplistic in terms that a person might only see them from an ecological, economical or societal perspective, though there have been arguments, by for instance Eeva Berglund (2001: 833) that sometimes discussion, particularly in public forums, is being carried out in "strikingly science-based terms." She goes as far as describing this as the Finnish 'forest war' and she continues that "[i]t is important to examine and highlight this aspect of science—its uses in covering over political and economic relations—not least because for Finns, as for most Westerners, it is so very difficult to appreciate that science and technology are not cultural and political voids."(835)

The debate and discussion relating to forest conservation as well as forest industry, according to Berglung (2008) has long been anything but easy. Traditionally, according to Annukka Vainio and Riikka Paloniemi (2012), it has been the forest industry that has held the dominant position and has therefore had the power to set the terms of discussion surrounding the issues. However, changes have started to occur. The division into camps is not an accurate description and there are many overlapping elements. Forest owners may in some cases participate in protection and preservation, and most industries have a nature protection policy of some kind. Much of debate therefore occurs in this grey area, where definitions are fluid and many participants have an emotional, ecological and economical investment in the topic. Vainio and Paloniemi (2013) have also noted that there is a clear imbalance of power when it comes to discussions about and surrounding forest protection, industry and ownerships, but that inequality exists not only between businesses, forest owners and conservationists, but between genders and generations too. It is therefore perhaps not surprising that working with terminology is not always straight-forward. In order to

clarify this, *the Oxford English Dictionary* (OED) and the most recent *Finnish-English General Dictionary* published in 2012 were used as basic resources. I had the pleasure of working as an assistant for the latter one. Where necessary, *Suomen murteiden sanakirja*, or *the Dictionary of Finnish Dialects* was also consulted.

2.2 Ancient Forests of Finland

As mentioned in the Introduction, practical examples of culture-bound material will be drawn from Petri Keto-Tokoi and Timo Kuuluvainen's book *Suomalainen aarniometsä* published in 2010 and its translation in 2014 by Pirjo Tikkanen. The writing, illustration and translation of the book was sponsored by the Kone Foundation and The Finnish Cultural Foundation and the book won awards by the WWF Finland[11], the Finnish Ministry of Education and Culture[12], and Lauri Jäntti Foundation[13]. Both authors are forest ecologists, and Keto-Tokoi is a lecturer and researcher at the Tampere University of Applied Sciences, whereas Kuuluvainen is a lecturer and researcher at the University of Helsinki.

The book contains the following chapters:

1. Foreword (Keto-Tokoi & Kuuluvainen)
2. What is natural forest? (Kuuluvainen)
3. Symbol of Finland (Keto-Tokoi)
4. Values of primeval forests (Keto-Tokoi)
5. Roots in the past (Kuuluvainen & Keto-Tokoi)
6. Forces of change (Kuuluvainen)
7. Dwellers of primeval forests (Keto-Tokoi)
8. Vanishing primeval forests (Keto-Tokoi)
9. To protect or to fell (Keto-Tokoi)
10. Future of primeval forests (Kuuluvainen & Keto-Tokoi)

[11] WWF Finland.
[12] Tiedonjulkistamisen neuvottelukunta, state awards
[13] Lauri Jäntin säätiö, Palkitut 1985-2020.

The book covers ecological, biological and socio-historical views of forests and forestry, and offers a thorough overview to both laymen and experts alike, as rarely an expert is a *Renaissance Man*. Despite the factual knowledge, the book is beautifully written and easy for anyone to pick up and read without much prior knowledge on the topic. Historical fact is sometimes served with quotes from famous writers, thought-provoking photos by various photographers including the two authors, and even the language used is playful with, for instance, alliterations.

It is no surprise then that the artwork of the book also deserves a mention. Most of the photos are accredited to Petri Keto-Tokoi, Ritva Kovalainen (cover photo), Timo Kuuluvainen and Sanni Seppo, and the book contains dozens of beautiful, atmospheric, and captivating images of old forests. Those twinned with the maps and graphs of the book as well as the expertise of the text, create a unique mixture of visual splendour and fact. Genre-wise it might be more difficult to categorise, yet it would be somewhat misleading to consider it just another coffee table book. Against this background information the questions of why and to whom the book was translated will be examined next.

2.2.1 Why and to whom was the book translated

One of my first jobs as a translator was a short video for someone at the Ministry of Agriculture. As the schedule was incredibly demanding, and I was passed on the assignment from another student, who was not able to meet the deadline, I never found out the intended public of the video. The video was about Finnish forests and of *lehtometsä* in particular. The forest type was only referred to as *lehto* on the video and no other explanations for it were given. So, given I had to fit the expert's speech into subtitling space, I opted to translate the forest as a grove. I met the deadline and delivered the subtitled video only to receive a flustered e-mail explaining how the translation was simply inadequate and misinforming. This video was due to be shown on a bus journey to a group of scientists travelling to various forest sites in Southern Finland. *Lehtometsä* therefore, should have been translated to temperate deciduous forest, or possibly temperate broad-leaf forest. My misjudgement however, taught me a valuable lesson about the intended audience and the importance it plays. The question of why it was translated should, however, be examined first.

Toury (1995: 27) explains that translations “not only can but do cause changes in the target culture” but that they also always serve a gap of some sort in the target culture. He calls this the law of interference and explains that it is not “the mere existence of something in another culture/language, but rather the observation that something is ‘missing’ in the target culture which should have been there and which, luckily, already exists elsewhere.”(1995: 27) I contacted the publisher of the book, *Maahenki*, to acquire information regarding the motivation to get the book translated into English, but unfortunately they did not reply before the deadline of this thesis. What then follows here is educated speculation and theoretical approaches.

As mentioned earlier, the book is skilfully written and approachable in Finnish for laymen and experts alike, so in a sense the book itself does not necessarily offer any clues as to who its international reader might be. Other than, of course, someone who holds an interest in old Finnish forests. Choosing to translate the book into English, the most commonly used lingua franca, rather than for instance, Swedish, the other domestic language in Finland, might mean that the target audience is indeed international. While reading the translated version of the book, it is impossible not to notice that something quite distinctive and important has been added to the target text version. That is the Latin names of flora and fauna that are referred to in the text. Whilst it follows long-standing scientific convention, it is absent in the original. The importance of this will be further analysed in chapter four, but it could be speculated that this might indeed alienate layman readers and suggest that the intended reader of the text is someone else.

Additionally, I would offer my own experience of having worked at Helsinki and Turku bookfairs and other events, such as the World Village Fair in Helsinki, promoting Finnish Natural Heritage Foundation and The Friends of Ancient Forests Society for some years. Whilst vast majority of people who attend the fairs are Finnish speakers, the stand regularly attracts speakers of other languages too. Most often these conversations are in English and I have rarely come across anyone, who would appreciate a purely scientific introduction. Most people in fact, prefer to gain information from a variety of viewpoints. Undoubtedly, however, there is an audience interested in ancient forests of Finland, who are unable to access most of the material written about it. It could therefore be speculated that the intended

audience, at least in part, might be those residents of Finland, who wish to gain more insight into the nature and culture of the country they already reside in, but do not necessarily master her language enough to have access to this type of texts in Finnish.

Toury (1995: 13) has written “there is no real point in a product-oriented study without taking into account questions pertaining to the determining force of its intended function and to the strategies governed by the norms of establishing a ‘proper’ product. Similarly, there is little point in a process-oriented study of whatever type, unless the cultural-semiotic conditions under which it occurs are incorporated into it.” This beautifully illustrates the importance of knowing why, as well as how something gets translated. If we then discover that there are features, such as the Latin names of flora and fauna, that have been added to the target text, we must assume that they are there precisely to answer to the cultural-semiotic needs, if you like, of the intended reader. Additionally, according to Toury (1995: 12) “translations always come into being within a certain cultural environment and are designed to meet certain needs of, and/or occupy certain ‘slots’ in it. Consequently, translators may be said to operate first and foremost in the interest of the culture into which they are translating, however they conceive of that interest.”

Sometimes these cultural gaps, or slots that need to be filled by translations have underlying polito-ideological motivations too. C. Delistathi (2017) for instance has written about the integrity of translators when examining the Greek translations of the Communist Manifesto and whilst there is absolutely no evidence to suggest that anything other than passing on information motivated the translation of Keto-Tokoi and Kuuluvainen’s book, such details must always be acknowledged. Nothing, not even science, exists in a void.

Sometimes, making information available is not purely done to meet the politico-ideological or theoretical needs. Sometimes it is done to protect those who provide the information, as is the case in Latin American rainforests, for instance. Mika Mäkeläinen (2020), a journalist for the Finnish Broadcasting company YLE has written about the native Mundruku people of the Amazon rain forest who are trying to protect their natural habitat. The work they carry out is dangerous yet making their blight visible to an international audience, has helped them to stay alive. Simply put,

information made available to wider, sometimes international audiences, often have a wide variety of motives behind it.

Examination of the case study material will reveal if these speculations about why the book was translated are accurate, but before embarking on that, the theoretical framework for the analysis will be examined.

3 Theoretical Background

An interesting point made by Leppihalme (1997: 36) is that often there is no single source culture or indeed a target culture that texts exist in, and "[t]o speak of language community, language culture or source culture may falsely suggest uniformity of culture among native-speakers of a language.". This is also evident in the Finnish source text of Keto-Tokoi and Kuuluvainen's book where the authors often explain the terminology they use. Their starting point, it seems, is that the text should be accessible to as wide an audience as possible. This style of writing presumes that there is an element or elements within the text, that are in some way 'foreign' or unknown to the reader and for the text to achieve its main purpose, those elements should be clarified. These explanations that often describe biological, ecological, or historical terminology or events, of course, in some respect help the work of a translator. Nevertheless, as Kersti Juva (2019: 11) has explained, no matter how well you translate and how accurate the text is, there will always elements that are "foreign" to the reader, be they attitudes, manners, landscapes or associations. The text, therefore, when translated, can hardly be called acculturated. This is particularly relevant when considering translating, and in a sense interpreting, cultural elements.

The study of what happens in between the two texts, the source text (ST) and the target text (TT), in the realm of the translator, has long traditions. Translation studies, as I recall from my basic studies some years ago, are generally and loosely divided into Pure and Applied Translation studies and it is the first of the two, or the Descriptive Translation Studies to be more precise, that is more practical for the analysis in this thesis. The theories of Gideon Toury (1997, 1980) will first be briefly examined before venturing beyond the descriptive theory and examining the works of Ritva Leppihalme (1997, 1994) who has, with her work dealing with the translation of allusions and other culture-bound material, laid a theoretical framework particularly useful when examining the material chosen for this thesis.

In the final part of this chapter, some practical advice for translators will be considered. These, again, are written from a descriptive, rather than prescriptive

point of view, and their main purpose is to lay practical and clarifying groundwork for examining the research material used in chapter four of this thesis.

3.1 Toury and the two basic laws of translation

Certain norms always exist in texts, both original source texts (ST) as well as translated target texts (TT), as much as they do in the societies and cultures from which those texts arise. According to Gideon Toury (1995: 53-56) these norms form a graded continuum between the two extremes or absolute rules and pure, commonly accepted idiosyncrasies. These norms are not static, and like Toury (1997: 54) explains since "cognition itself is influenced, probably even modified by socio-cultural factors", which in turn effects how these norms are perceived. It therefore follows that the way in which texts, source and target texts alike, are also influenced by these shifts in norms.

Toury (1980: 115) also acknowledges the "assumption that every actual TT does in fact stand to some equivalent to its ST." This he calls the Equivalence Postulate. He has, however, later explained (1995: 28) that even when cultures are seemingly similar, some amount of change between the source text and the target text is inevitable. He does not see this as an altogether negative or even a justifiable aspect of translations, but rather a preferable one. As he explains, this can be seen as something that helps the reader and protects them from some amount of misinterpretation. He (1995: 29) continues to explain that there is no one-to-one relationship between a language and a culture and to assume that there is one, would be misleading. For Toury (1995: 33-35) three postulates exist: The Source-Text Postulate, the Transfer Postulate and the Relationship Postulate. Effectively, Toury explains, these three postulates mean that a source text is assumed to pre-exist chronologically and logically. Once both the source and the targets texts exist, they are assumed to share certain features. This is not entirely unlike his earlier Equivalence Postulate, but with the Transfer Postulate an assumption is made that something has "transferred across the cultural-semiotic (and linguistic) border" (Toury, Gideon 1995: 35). He then explains that what we are left with, is two texts that share relationships, which are often very intricate, yet they may very well differ from each other. This is what my study aims to tap into; what has changed in the process of translation, and what the implications of it may be.

Beyond the postulates, Toury's work includes the idea of two translation laws: (1) The law of standardisation of the target text, and (2) the law of interference from the source text. The law of standardisation deals with the idea that when a text is translated, it is, by default, written into a form that includes fewer localised characteristics than original source texts in general do. Anthony Pym (2008: 314) gave a great example of this by writing that "[w]hen I put occasional Australianisms into academic texts, thus creating expressions that are rarer than a blue-arsed fly, they either just disappear in translations or are turned into something absolutely standard (if indeed the copyeditors do not eliminate them first." He (ibid.) continues, that this is absolutely necessary "since if one reduces the reader's options by taming ambiguity, the effect must be greater standardization."

Toury's other universal law, the law of interference is perhaps harder to pinpoint exactly. It dictates, as explained earlier with Toury's Equivalence Postulate, that some amount of transference between two texts (via two cultures, interpreters etc) is inevitable. When considering the data in this thesis, it is easy to understand that the world of science has been largely universal for centuries, as far as western cultures are concerned at least. Anthony Pym (2008: 315) has written that "even when then results of interference are invisible to the reader (since positive transfer appears normal in the target system)," this is to say there is no negative transfer that the reader would immediately recognise as something alien to incomprehensible, "there is still interference." He goes on to add that, "[a]t this point most readers pause to reflect, or should do so." In a sense, it could be argued that since transference is inevitable, it is the positive, rather than the negative, that translators aim for. There are, however, occasions where translators come across particularly challenging material and, more often than not, this material is something that can described as something that is culture-bound. Ritva Leppihalme (1997) has researched this area of translation extensively. Her theories involve references, often brief and indirect, that involve people, places, occurrences, and things that have significance within a specific cultural sphere. She refers to them as allusions, or culture bumps, and her theories will be examined next.

3.2 Leppihalme and Culture Bumps

Recognising allusions that have significance in a culture or a sub-culture, that a reader is fluent in might seem effortless, but this is not necessarily the case. Allusions can be indirect, modified and / or partial, which makes them easy to miss even by a trained eye. Detecting them and being able to adequately and concisely convey their meaning in a different language to readers with a different, sometimes heterogeneous cultural backgrounds is often a particularly challenging task for the translator. Ritva Leppihalme (1997: ix) has written that "[t]he translation of allusions thus involves two language cultures as well as literary and pragmatic aspects on the textual level. Allusions have meaning in the culture or subculture in which they arise but not necessarily in others." Knowing whether the allusion exists in the target culture or if there are close matches to it, is what makes the translators work often interesting. Mary Snell-Hornby (1988)[14] has described this space where translators operate, as the world between disciplines, languages and cultures. This world in between contains the answers to problems such as how can implicit and often indirect messages in a source text be made comprehensible to target audiences, who often do not possess the implicit or indeed explicit cultural knowledge that is needed in order to process the original text if translated literally.

According to Leppihalme (1997) it is possible to distinguish different types of allusions and this distinction makes the allusions somewhat easier to define. First, she distinguishes the differences between *allusions proper* that can be either *proper-name allusions* (allusions containing a proper name that has cultural significance) or *key-phrase allusions* (allusion that refer to cultural context but contain no proper names). Both of these can be further defined into *regular allusions* (names or phrases that appear in the source text as they appear in their original cultural context) and *modified allusions* that contain what Leppihalme (1997: 10) describes as a "twist, that is, an alteration or modification of preformed material."

Semi-allusive material Leppihalme (1997: 11-12) divides into *superficial comparisons* where an original lexical item or phrase is compared to an allusive one, and *eponymous adjectives* that are generally derived from allusive names, but do not form fixed collocations with headwords. *Stereotyped allusions*, Leppihalme explains,

[14] in Leppihalme, Ritva 1997: 2

have generally lost their original freshness and could, for instance, be considered clichés or proverbs. See figure below.

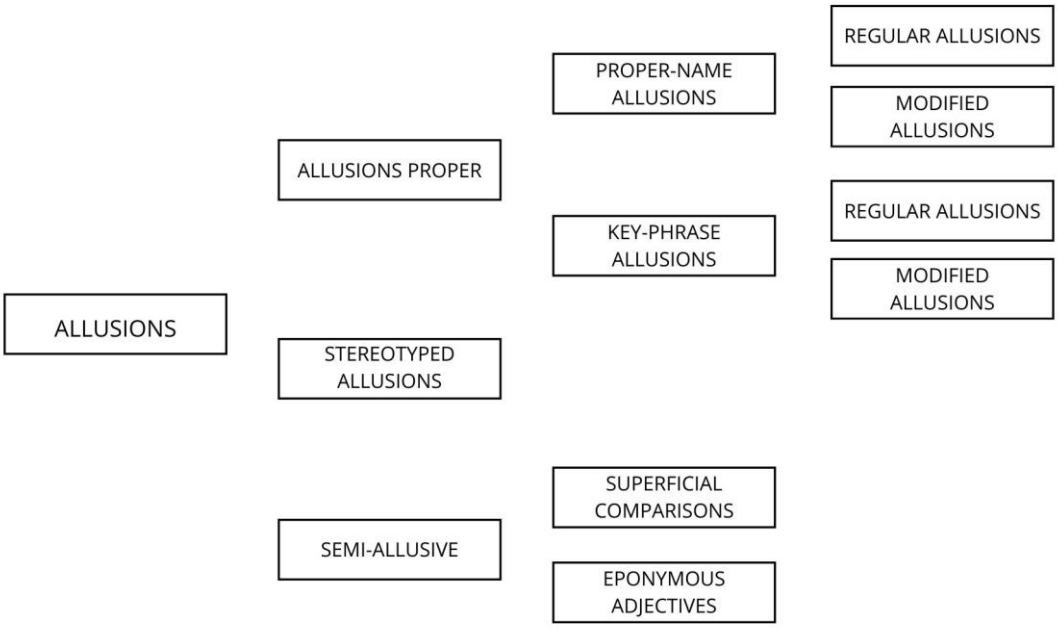

Figure 1 Different types of allusions according to Leppihalme (1997)

Allusive material can also occur in "a frame", or "a combination of words that is accepted in the language community as an example of preformed linguistic material."(1997: 41) Alterations, modifications or additions to the frame can be used, for instance, with humorous consequences. Allusions can be implicit or explicit, and they need not be simple lexical items or key-phrases, but rather they can and do occur in a variety of forms and functions. The length of an allusion has little importance and one "can be reduced to the briefest phrase and still evoke the necessary echo."(1997: 65) Additionally, if an allusion is used frequently enough, it can lose its allusive power and become lexicalised into an idiom or a stereotyped expression. Then the allusion no longer holds a link to its original context (1997: 50). Simply put, an allusion can be a simple proper noun as much as it can be a sense or a reminder of something located elsewhere in the cultural sphere, interwoven into the words.

Allusions can be difficult for even the most experienced of translators to spot, yet as elements of text they can have a vital role. Leppihalme (1997: 55) explains that allusions "have significance of various sorts, depending on their function in the

context. In translation, there may well be losses if this significance (as well as that of other implicit messages) is not gauged and taken into account as part of the analysis of the ST. Appropriate translation strategies are needed so that whatever the function of an allusion, either on the macro-level or on the micro-level, it is not lost unnecessarily." Some allusions, she writes (1997: 66) can of course be shared by both the source and the target culture and the same lexical item may even have different allusions in the two different cultures. It therefore follows, that the "translation of allusions involves not just names as such, but most importantly, the problem of transferring connotations evoked by a name in one language culture into another, where these connotations are much weaker or non-existent. The familiarity or lack of it or a name for receivers in the target culture is therefore a factor of vital importance in decision-making." (1997: 79-80) Leppihalme illustrated this with two slightly overlapping triangles:

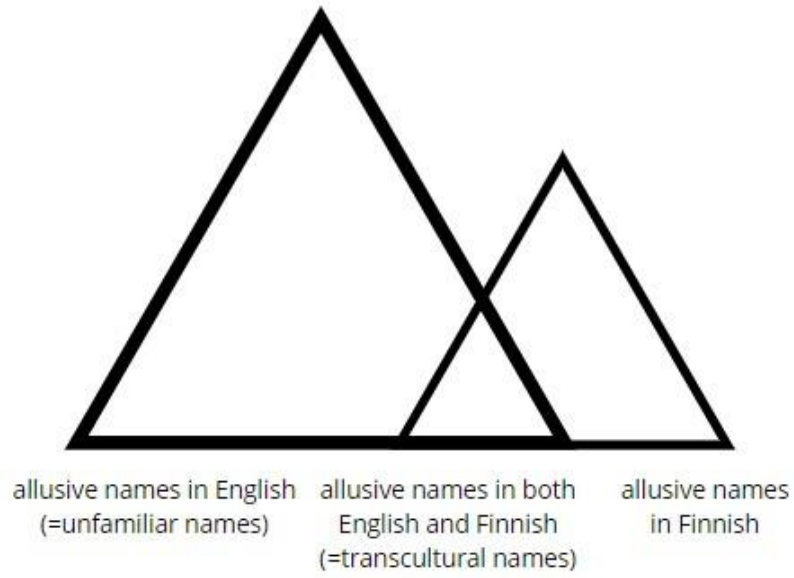

Figure 2 The overlap of allusive names in English and Finnish[15]

Understanding the intricate nature of allusions is not enough of course, for a translator to successfully overcome the challenges presented by allusion-rich texts.

[15] Leppihalme, Ritva 1997: 80

Some strategies and examples will be briefly looked at in chapter 3.3 before examining the research material from Keto-Tokoi and Kuuluvainen's book.

3.3 Strategies for Translators

One of the basic challenges translators encounter is finding that a word or a concept does not have an equivalent in the dictionary, or that a word used in such a novel way that it's meaning is difficult to convey using the words available. As Peter Fawcett (1997: 19-26)[16] put it "[t]he problem of meaning is enhanced when taken into the context of translation; languages commonly have gaps even on the denotational level and the connotative structures of words and concepts tend to vary greatly between – or even within – cultures". Mika Loponen (2006: 8, footnote) gives an example of this to illustrate and states that "attempting to translate the Finnish word *korpi* (a certain forestclad bog type with a specific set of flora) to English would produce either *marsh*, *forest*, *wilderness* or *backwoods*, none of which matches *korpi* even on the denotational level." To Loponen's example I would add that though the most recent *Finnish-English General Dictionary* published in 2012[17] brought improvements, it could be argued that any dictionary would struggle with allusive material.

A practical approach to these situations was offered by Leppihalme (1997, 1994), who explained that a translator must approach the text top down, starting from what they deem most valuable and important within the text. She (1994: 83) writes that "[t]here is usually a need to establish a hierarchy of features/messages in the text, reflecting the hierarchy of the values the translator wishes to preserve in the target text, which in turn is based on a translationally relevant text analysis." This brings us back to the point made in chapter 2.3.1 and the question of why the book was translated and for whom. At times, being able to pinpoint the target audience gives the translator some guidelines as to which options are available for them. For instance, it could be argued that using Latin names for flora and fauna in *Primeval Forests of Finland*, is a stylistic choice that scientists are particularly familiar with, so using them extensively makes sense in this case.

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[16] in Loponen, Mika 2006: 8

[17] Suomi-englanti-suursanakirja, SES, 2012: **korpi 1** (*salo*) deep forest, wilderness, wildwood [region]; pl wilds; (*ark*) *puska* **2** (*syrjäseutu m*) backwater, backwoods, back of beyond **3** (*metsät*) spruce bog **4** (*raam*) wilderness; ***huutavan ääni korvessa*** a voice in the wilderness

However, knowing how to reach your target audience is rarely as simple as knowing who they are. Allusive material remains challenging to translate, and to approach that challenge, Leppihalme (1997) has listed several strategies for how to translate material that contains allusive elements. As stated in the previous chapter, allusive material often appears in both (proper) names and in key phrases. Translating those have their similarities, but according to her the strategies, they do not quite match and it is therefore useful to separate the two.

As for proper nouns, the translator can either keep the name as it appears, they can alter it, or omit it. If the chosen strategy is to use the name as it appears in the source text, the translator can either use the name as it is, or they can add information to help the reader to place the allusion. The added information can either be information about the proper noun, for instance adding the name of the novel an alluded character has appeared in, or adding a footnote explaining the allusion. Replacing the proper noun can be done by either changing it to another name from either the source or the target language. If a translator decides to omit the allusive proper noun altogether, they can either use a different common noun or transfer the sense of the allusion by other means, or they can omit the allusion altogether. For key-phrase allusions, Leppihalme (1997: 84) has devised a list of strategies, which is as follows:

A. use of a standard translation;
B. minimum change, that is, a literal translation, without regard to connotative or contextual meaning – there is thus no change that would aim specifically at the transfer of connotations;
C. extra-allusive guidance added in the text, where the translator follows his/her assessment of the needs of TT [target text] readers by adding information (on sources etc.) which the author, with his /her SL [source language] viewpoint, did not think necessary; including the use of typographical means to signal that the material is preformed;
D. the use of footnotes, endnotes, translator's prefaces and other explicit explanations not slipped into the text but overtly given as additional information;
E. simulated familiarity or internal marking, that is, the addition of intra-allusive allusion-signalling features (marked wording or syntax) that depart from the style of the context, thus signalling the presence of borrowed words;
F. replacement by a preformed TL [target language] item;
G. reduction of the allusion to sense by rephrasal, in other words, making its meaning overt and dispensing with the allusive KP [key-phrase] itself;

H. re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it;
I. omission of the allusion.

Certain strategies are more prevalent in specific genres, of course. A footnote is common in a scientific text, for instance, but rarely makes an appearance in a novel or a short story. Different genres serve different purposes, and some are for the benefit of a somewhat small and specific audience.

Admittedly the work of translators has become somewhat easier with the enormous amount of information available on the internet. When Leppihalme first wrote about culture bumps in 1994, the translator had to rely on themselves, the printed word as well as any enquiries they might make to experts on specific topics, in order to find exact or near equivalents. Yet the trouble with the internet as a resource resides much in its enormity; finding the correct information is extremely hard. When considering translating material relating to forests, for instance, a specific species of fungus, finding the common name even when aided by the Latin name for the lexical item, can be difficult. Information available is not vetted and comparing items in pictures provided is often impossible even for experts of fungi.

Naturally, there are other factors that influence how translators make their choices, too. Leppihalme (1997: 116), for instance, wrote that “possible intercultural difference in frequency of alluding could be investigated in future research. If translators feel that alluding is less common in Finnish, it may well make them opt for reduction to sense a strategy.” These feelings, or often educated postulations are also passed down from teachers of translation and so the tradition of roughly same amount of allusive material being passed through to translations continues from one generation of translators to another. It has also been argued that, if translators accept that there are certain laws regarding translations, these laws become self-fulfilling prophesies. For instance, Anthony Pym (2008) has noted, regarding Toury’s laws of translation, that if indeed Toury’s laws are seen as universals, there is a danger that translators rely on them and take fewer risks. This, it could be argued, they might do in order to avoid, for instance, negative interference and as a consequence they might indeed produce something that has in fact become more standardised than it perhaps needed to be. Later, as Pym (2008: 325) writes, Toury himself had written that norms

in training translators should at times be broken. Would translated texts about Finnish forestry benefit from such a break from the norm? Perhaps. Examples from *Suomalainen aarniometsä* and *Primeval Forests of Finland: Cultural History, Ecology and Conservation* will nevertheless be examined next against the theoretical background provided in this chapter.

4 Research

Examining the Finnish and English versions of Keto-Tokoi and Kuuluvainen's book yielded great many examples that could have been used when examining challenges, culture-bound and otherwise, that translators encounter. The examples used were manually chosen by close reading and carefully picking out the instances where culture-bound material raised interesting questions about translating. Out of these chosen extracts, those that provided the most that provided most insight, or raised questions that other extracts did not, were included in this thesis. Repetition was excluded where possible, so that the same lexical item, for instance, would only be analysed in its own textual environment, unless its new textual surroundings raised new and unique questions.

The original list of examples reached 50 cases before the final chapters were even examined, vigorous pruning was therefore required. As mentioned earlier, simple matters of opinion never made the list and those cases where another round of proof reading might have caught the culprit were also excluded, unless they somehow connected to another, more interesting decision made by the translator. What remained then, was a generous number of instances where a lexical item, a phrase or a clause was somehow so culturally, or otherwise, deep or bound, that its translation had no clear equivalents in the dictionaries or its straight-forward translation would cause denotational or connotational changes to the text. These examples were then divided into two rough categories: 1. Simple lexical units or concepts, and 2. A more comprehensive textual level.

All the chosen examples are presented so that the Finnish source text is presented first and followed by the target text in English. Some of the examples have been shortened due to space restrictions. These examples are marked with a reference to the appendices, where applicable of course. This was done because the example may be presented with a simple clause or two and reading the whole passage is not necessary but may enhance the analysis, if wished to explore further. *The Oxford English Dictionary* and *Finnish-English Dictionary* (*Suomi-Englanti -suursanakirja*) will be referred to as OED and SES in the text. The page number of the extract is mentioned in brackets after the example e.g. (23). Some particular words in the text

extracts are in bold, which is an added feature that does not exist in the original texts. They are added for the benefit of the reader of this thesis.

4.1 Lexical Units and Concepts

When examining the examples where a lexical unit or a single concept was the challenging feature of the text, a few reoccurring units were found. One of the most evident ones was that of trees and concepts relating to trees, such as tarring. Considering the topic of the book, this was not surprising. As discussed in the introductory chapters, there are particularly strong connections to trees and forests in the Finnish culture and it was therefore perhaps inevitable that stylistic choices, when writing about trees, might play a role too. Furthermore, as is the case with some of the examples relating to tree vocabulary, there are cases where there is no straight-forward entry available. Some of such cases will also be examined briefly before looking at how lexical items, common names for flora and fauna, for instance, can also be interesting from translational point of view.

4.1.1 Trees

When I was a child my grandmother asked me if I knew the difference between *mänty*[18], *honka*[19] and *petäjä*[20]. I was puzzled. Such conversations I have now had with my own children, too. Trees have a special place in the Finnish lexicon, which naturally makes sense, as they play such a huge role in the Finnish culture and society. Here the prefix *aihki-*, which does not appear in the *Finnish-English Dictionary* is interesting. *Aihki* according to Juha Peltoperä (2020) is a Saame word that can refer to a large, particularly old pine tree. A Saame prefix with Finnish lexical item does give the ST a particular flavour, conjuring up images of wilderness. It is not a compound made up by Keto-Tokoi and Kuuluvainen, but possibly something fairly marginal, that only makes an appearance in texts relating to old forests.

[18] **mänty 1** (*kasv*) (*metsämänty*) (*Pinus Sylvestris*) Scots pine, pine; ***mennä päin ~ä*** go all wrong, completely fail, (ark) come a cropper **2** (*puuaine*) pine, pinewood

[19] **honk|a 1** (*puu*) pine, pine tree (*tall and straight, with few branches*); ***kaikki menee pain ~kia*** it's all going wrong; (*ark*) it's all going to the dogs, (*Br ark m*) everything is going pearshaped; ***suunnitelmat menivät pain ~kia*** the plans fell through, the plans came to nothing\nought; ***laulaa pain ~ia*** sing out of tune **2** (*puuaine*) pine, pinewood; (*puna~*) redwood

[20] **petäjä** pine, pine tree

> **Aihkipetäjien**, järeiden **kelojen** ja järeiden **liekopuiden** palautuminen kestää Etelä-Suomessa viitisensataa vuotta, Pohjois-Suomessa jopa tuhat vuotta. Rakenteiden palautuminen ei myöskään välttämättä tapahdu samalla tavalla kuin aikaisemmin, osin satunnaisten tekijöiden vuoksi, osin siksi, että ekologiset prosessit voivat olla pysyvästi muuttuneet. Esimerkiksi metsäpalot ovat olleet tärkeä tekijä aarniometsissä nyt ihailemiemme veistoksellisten **aihkimäntyjen** syntymisessä. (26)
>
> In southern Finland, significant amount of sturdy deciduous trees and decaying wood can appear in the forest in hundred years. In Lapland, however, reappearance of grand old pines, large pine snags can take close to thousand years. Regeneration of such structures will not necessarily happen in the same way as before partly because of random factors and partly because the ecological conditions have permanently changed. For example, the historical forest fires have been an important factor in the creation of **the statuesque old Lapland pines**. (26)

The ST does not explain to the reader the origins of the prefix *aihki*, yet interestingly the translator has changed *Pohjois-Suomi* (Northern Finland) to Lapland (*Lappi*). This substitution, as Ritva Leppihalme (1997: 106) would describe it, of course, alludes to the origins of the original word. Additionally, the translator alludes to the origins in the last sentence "the statuesque old Lapland pines", too. Ritva Leppihalme (ibid.) would describe this as adding guidance for the reader, which of course reinforces the same message as the substitution.

The word *kelo*[21] and *lieko*[22] also make appearances in that example. *Lieko*, like *aihki*, is used as a prefix and apart from the meaning of the plant lycopodium, *liekopuu* as a compound, can be used to refer to a tree that has fallen, possibly into a body of water or a wetland. *Deciduous* may refer to its obsolete and rare meaning of falling down or off[23]. Though since deciduous[24] trees have a far more common meaning in zoology, this seems unlikely. It appears that the mainly American English use of the

---

[21] **kelo, kelopuu** *dead* (*standing and barkless*) *conifer, usually pine*
kelohonka dead pine (*standing and barkless*); (*Am*) pine snag
kelohonkainen *made of logs of dead barkless pine*
[22] **lieko** (*kasv*) (*Lycopodiaceae*) lycopodium
[23] OED †**1.** Falling down or off. *Obsolete. rare.*
[24] OED **2 a.** *Botany* and *Zoology*. Of parts of plants or animals (as leaves, petals, teeth, or antlers): falling off or shed at a particular time, season, or stage of growth. Often contrasted with *persistent* or *permanent*.
b. *Botany*. Of a perennial plant, esp. a tree or shrub: that sheds its leaves every year; (also of woodland, etc.) composed of or dominated by such plants. Contrasted with *evergreen*.

noun *snag*[25] is referred to here and since the word has other more common uses in, for instance, British English, this somewhat limits the reading audience. It may, however, be the best alternative for this occasion. *Aihki* as a prefix made appearances elsewhere in the text too. Later it was described as an old-established pine with no added guidance or added references to the origins of the word.

> Siemen, josta puu syntyi, putosi tuolla paikalla riehuneen palon jälkeen hengissä säilyneestä **aihkihongasta** vuoden 1200 paikkeilla. (124)
>
> The seed from which the tree was born dropped from an **old-established pine** which survived the raging forest fire around 1200. (124)

In a later passage the prefix *aihki* is in a sense omitted and isojen aihkimäntyjen becomes giant pines.

> Kangasmailla erottuu helposti kaksi hallitsevaa metsärakennetyyppiä. Ne ovat kuivemmilla kankailla isojen **aihkimäntyjen** tyypittämät monikerroksiset, melko avoimet mäntymetsät, ja kosteammilla kasvupaikoilla kuusivaltaiset pienten häiriöaukkojen täplittämät vanhat kuusimetsät. (144)
>
> There are two distinctive forest structure types dominating the heathlands. One is the multi-layered and quite open pine forest of the drier lands typed by **giant pines**. The other is old spruce forests of the moist habitat checkered by gaps caused by disturbances. (144)

Though the dictionary does not confirm this, I have heard *aihkipuu* being described as a wise, old giant of the forest, particularly in relation to fairy tales, though more likely the adjective *iso*[26] here, in front of *aihkimänty* is what was the deciding factor for the translator. A hefty, old pine tree, after all, might steer too much towards the children's texts.

Lakkapääpetäjä gave an interesting example as well. Keto-Tokoi and Kuuluvainen provide a descriptive and lively description of the nests of birds of prey and the

---

[25] **snag 1 a.** A short stump standing out from the trunk, or from a stout branch, of a tree or shrub, esp. one which has been left after cutting or pruning; †also, a fruiting spur.
b. A trunk or large branch of a tree imbedded in the bottom of a river, lake, etc., with one end directed upwards (and consequently forming an impediment or danger to navigation). Originally *U.S.*
c. *figurative*. An impediment or obstacle. Also, a disadvantage, a hitch; a defect.
d. *North American*. A standing dead tree.

[26] **iso 1** (*suuri*) big; (*ark*) whopping; (*kookas, avara*) large; (*pitkä*) tall; (*korkea*) lofty; (*mahtava, vaikuttava*) (*m kuv*) great; (*kookas, mahtava*) hefty; (*huomattava, isohko*) sizeable, sizable, major; (*kirjaimesta*) capital

translator follows this and so *risulinna*[27] becomes a branchy castle. Lakkapääpetäjän[28] leveä[29] ja tasainen[30] latvus[31], the home for the Osprey, becomes the "top of a wide and even crown of a big old billow-head pine".

> Vanhojen puiden järeät ja tukevat oksat ovat tärkeitä pesäpuun ominaisuuksia suuria risupesiä rakentaville petolinnuille. Maakotka rakentaa risulinnansa vanhoihin, yli 225-vuotiaisiin mäntyihin, jossa on hyvin paksut oksat. Myös merikotka tekee pesänsä vanhoihin ja jykeviin, myrskyä hyvin kestäviin mäntyihin. Kalasääsken pesä on vanhan **lakkapääpetäjän** leveän ja tasaisen latvuksen päällä. Hiirihaukalle, mehiläishaukalle ja kanahaukalle kelpaavat pesäpuiksi myös vanhat ylhäältä haarautuneet tai hyvin vankkaoksaiset koivut, haavat ja kuuset. (152)

> Sturdy and stable branches of old trees are important characteristics of a nesting tree for the birds of pray building large nests. Golden Eagle builds its branchy castle in an old, over 225 year-old pine with very thick branches. Also the White-tailed Eagle makes its nest in a massive old pine that easily withstands storms. Nest of an Osprey is built on top of a wide and even crown of **a big old billow-head pine**. Buzzard, Honey Buzzard and Goshawk accept also the old and very sturdy branched birches, aspens and spruces. (152)

Indisputably, there is some information added to the target text. Yet perhaps this was done to maintain the flow of the source text, to give the reader the experience of following the nesting journey of a bird of prey in the same fashion as the reader of the original source text did. More on these examples of how lexical choices make a difference will be examined in part 3.3. The full example of the text was added here rather than in the appendix to emphasise the importance of atmosphere.

One of the problem-solving advices provided by, for instance, Ritva Leppihalme (1997) was to use a more common term when a specific one does not exist. A fairly common and very useful strategy. In the following extract an equivalent for *ylispuumänty*[32], or old pine does, however, yet the translator has opted for a more descriptive and common language.

---

[27] **risu** [dry] branch, stick
linna 1 castle
[28] **lakkapäinen mänty** flat-topped pine [tree]
[29] **leveä** broad, wide
[30] **tasainen 1** (*pinnasta*) even, level, flat
[31] **latvus** crown, tree crown
[32] **ylispuu** (*metsät*) supercanopy tree

> Metsäpaloissa maantasollakin etenevien liekkien helposti tavoittamat pienet puut, esimerkiksi alikasvoskuuset, kuolevat paljon todennäköisemmin verrattuna paksukaarnaisiin **ylispuumäntyihin**. (119)
>
> In forest fires, the most likely trees to perish are the small ones within easy reach of the flames moving at ground level. For example, the understorey spruce are more likely to burn compared to the thick barked **old pines**. (199)

The term provided in the dictionary is a forestry term as is the original ST. This is particularly interesting since, as we will see in chapter 3.1.5. the TT otherwise, is rather heavy with, for instance, Latin names for flora and fauna.

The mainly American term *snag* gained a somewhat extended meaning in some passages. Here it is used to describe *kelo*, *pökkelö*[33], and dead standing spruce trees. Whilst kelo trees are often evergreens, pökkelö is always a deciduous one.

> **Keloilla**, **koivupökkelöillä**, pystyyn kuolleilla kuusilla ja rosokaarnaisten ikivanhojen kuusten tyvikaarnalla kasvaa monia erikoistuneita rupijäkälälajeja, jotka vaativat vanhan metsän kosteaa pienilmastoa. (178)
>
> Many specialized crustose lichen species that live on **pine, birch and spruce snags** and on the rough bark of ancient spruces need the humid micro-climate of an old-growth spruce forest. (178)

A longer passage of this example provided in the appendices; appendix 2.

Apart from purely biological or forestry related terms, there were also examples that relate to trees in, for instance, socio-historical or cultural ways. Some of those examples will be examined in the next chapters.

[33] **pökkelö** (*laho puu*) rotten tree

Figure 3 An information board on pökkelö in Salmi nature trail, Vihti. Photo: Pirjo Surakka-Cooper

4.1.2 Relating to trees

Sifting through the extracts, many examples rose that are related to forests and trees, but more so in a rather process-oriented manner. Some, like *kelottuminen*[34] are naturally occurring processes, whereas burning of tar most certainly a cultural and a socio-historical one. These processes will be examined here, beginning with the processes of *kelottuminen* and *pihkottuminen*[35].

[34] **kelottu|a, keloutua** *mänty ~u usein Lapissa* in Lapland the pinetree often dries standing
[35] not in the SEK. The term describes what happens to a pine tree after it has been either purposefully cut, in order for the resin to form, so that the tree can be later (after some years) be burnt for tar or alternatively this process can happen as a result of a disease or an injury to the tree. It is formed from resin.

> Tervasrososienen infektio synnyttää männyn runkoon mustan, rosoisen ja voimakkaasti **pihkottuvan** laikun, jonka yläpuolinen latvan osa kuolee ja **kelottuu**. Tällaiset tervasroson **kelouttamat** latvat ovat hyvin yleisiä vanhoilla männyillä. (181)
>
> The infection caused by Scots pine blister rust (*Cronartium flaccidum*) causes a black, rough and strongly **resinous** patch on the side of the pine trunk and the part above it dies and **dries out**. These kind of **dried out** tops are very common with old pines. (181)

In this extract, the translator had chosen to describe the processes to avoid loss of information. Leppihalme (1997) might describe this as adding overt information, though done here in a sophisticated manner without, perhaps, the ST and TT readers even realising that there is a gap in cultural terminology. There is, however, a fine order of processes from resin to tar, or from *pihka*[36] to *terva*[37]. In a nutshell, what flows inside a living tree is resin. To successfully burn tar, the trees need to be as resinous as possible. According to Keto-Tokoi and Kuuluvainen (2010: 196-199) in order for the trees to yield more resin than normally would appear, the bark of a pine tree was peeled apart from a small strip on the north side of the tree, which was left to make sure the tree would not die in the process. This process of peeling is called *koloaminen*[38] and here is an extract explaining the process. Full extract of the process included in appendix 3.

> **Koloaminen eli mäntyjen kuoriminen koloraudalla** tehtiin keväällä kuoren irrotessa helposti. Vain kapea kaistale kuorta jätettiin puun pohjoispuolelle pitämään puu hengissä. **Kuoritut puut** jätettiin **pihkottumaan**. Vuoden tai kahden päästä ne kuorittiin uudelleen vielä korkeammalle, 2,5-3,5 metrin korkeuteen saakka. Viisi tai kuusi vuotta pihkaa kerättyään puut kaadettiin ja ajettiin **tervahaudalle**. (196)
>
> **Peeling** was done in the spring when the bark came off easily. Only narrow strip of bark was left on the north side of the trunk to keep the tree alive. **Barked trees** were left to **extract resin** and after a year or two they were barked again even higher, up to 2,5-3,5 metres. After producing resin for five to six years the trees were felled and driven to **the tar pit**. (196)

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[36] **pihka** 1 resin; ***männyn ~*** pine resin
[37] **terva** tar
[38] **koloa 1** (*tehdä koloja*) make holes, carve holes; (*tikasta erik*) peck, drill, drill holes; (*tehdä pesäkolo*) excavate a cavity,; ***tikkojen koloma puu*** a tree pecked by woodpeckers 2 (*maa ja mets*) (*pilkoittaa*) blaze; (kuoria) chip, bark.

Peeling[39] and *barking*[40] were here used synonymously and although it is not a forestry term according to the OED, its meaning is clear although according to the OED the intention of barking is to kill the tree, whereas when preparing trees for tar burning, the intention is the opposite. This, of course, is explained in the text, so the opportunities for misunderstandings are slim. The use of the term tar pit[41] here however, is unconventional. Recognised in the 19th century dictionary as a term equivalent of *tervahauta*[42], contemporary use of the term tar pit tends to point towards the paleontology. Little chance of misconception in this case perhaps, although tar pits of course are naturally occurring and tar-burning pits manmade. An interesting comparative examination could be done by studying the etymologies of the two words, *hauta*[43] and pit, both of which form the latter parts of the compound words used with tar pits. Such a comparison is not perhaps vital here, however.

As for *pihkottuminen*[44], as mentioned earlier, is a process by which the tree is becoming ready for tar-burning. The wood became *tervastunut*, or *tervaksinen*[45], an adjective that has its origins in the Finnish word for tar, though one, as mentioned is manmade, the other is not.

> Tässä pitkään jatkuneessa kuolinkamppailussa männyn sydänpuu oli kuitenkin ehtinyt **tervastua** niin läpeensä, että puu pysyi pystyssä **hopeanharmaana kelona** vielä 100 vuotta kuolemansa jälkeenkin. (124)
>
> In this long continued battle with death, pine's heartwood has now turned so **tarry** throughout that it stands as upright **pine snag** for the next hundred years, whilst already dead. (124)

[39] **peel** 3 a. *transitive*. To pare off or strip away (the skin of a fruit or vegetable, or the bark of a tree); to remove (the natural outer layer of something)
5 a. *intransitive*. To lose all or part of an outer layer or covering (skin, bark, etc.), esp. in small strips or pieces. Also *figurative*.
[40] **bark** 3 a. To strip off the bark from (a tree); to cut off a complete circle of bark from it, so as to kill it.
[41] COMPOUND c. Used for holding, or in making, tar. Entry: **tar-pit** n. 1839 A. *Ure Dict. Arts* (note: Andrew Ure · A dictionary of arts, manufactures, and mines · 1st edition, 1839 (1 vol.).) 963 A considerable quantity is distilled over into the tar-pit.
[42] **tervahauta** tar-burning pit
[43] **hau|ta 1**(*vainajan*) (*m kuv*) grave (kallio~, ~kammio) sepulchre, (*Am*) sepulcher; (*erik kammio~ja muisto~*) tomb **2** (*kuoppa, syvänne*) pit, ditch; (*maant*)(*m taistelu~*) trench
[44] The process of becoming resinous, see footnote 36.
[45] **tervaksinen** pitchy, resinous

Omission of the adjective *harmaa* ‘silvery’ aside, the translator has decided to use the adjective tarry[46] here to describe resinous[47], which might be transfer from the Finnish word. Later, in the following extract resinous is used for the same ST word and the ST compound *tervas-* is referred to as pitchy[48], but the word *tervas* when referring to wood that will be burnt for tar is substituted by a more common “wood”.

> Sydäntalven pakkasilla **tervaspuut** pilkottiin polttoon sopiviksi kappaleiksi. Töiden ajan tervanpolttajat asuivat erämaahan rakennetuilla **hautapirtillä**. Kesällä tervakset ladottiin hautaan ja pihkainen puukumpu peitettiin sammalilla ja mullalla ja sytytettiin reunoilta. Kytemällä palavan haudan kuumuudessa pihka kiehui ulos puusta ja muuttui tervaksi, joka valui ränniä pitkin tynnyreihin. Samassa haudassa poltettiin tervaa niin kauan kuin mäntymetsiä riitti ympärillä. Sitten siirryttiin uudelle alueelle. Parhaita puita koloamiseen olivat nuoret, 30-34 -vuotiaat, suorat ja oksattomat männyt. Puiden läpimitta oli tyypillisesti 15 senttimetriä tai vähemmän. Tällaisten puiden kuoriminen oli helppoa ja nopeaa. Vain pihkottunut rungon tyviosa käytettiin, joten metsään jäi latvaosista paljon pieniläpimittaista kuollutta mäntypuuta. (197)
>
> In the middle of the winter, the **pitchy trees** were cut into suitable sizes for burning. The tar workers lived in **small backwoods cabins**. During summer, the wood was piled in a tar pit. The heap of resinous wood was covered with moss and soil and then set on fire from the its side. In the heat of this smouldering tar pit, the resin boiled out of the tree and turned into tar which drained along a spout to barrels outside. Tar was made in the same pit for as long as there was [sic] pine forests nearby. After this they moved to new area. Best trees to be barked were young, 30-40 year old, straight and branch free pines. Their diameter was typically 15 centimetres or less. Barking this kind of tree was easy and fast. Only the resinous lower part of the trunk was used so there was a lot of dead pine wood left behind. (196-197)

The previous extract was left extensive as it also contained another culture-bound socio-historical item *hautapirtti*[49]. Its use even in Finnish is limited to historical and forestry related texts as well as literature, and it had been omitted from the more recent dictionary. The translator here has replaced the specialised term with a more

---

[46] **tarry**, *adj*. **1 a**. Consisting or composed of tar; of the nature of tar. **b**. Resembling tar; having the consistency, colour, or flavour of tar. **2 a**. Covered, smeared, soiled, or impregnated with tar; tarred; black as if smeared with tar.

[47] **resinous**, *adj*. **1.** Of the nature of resin. **2.** Esp. of a plant or plant tissue: containing resin. **3.** Of a smell, lustre, or other property: characteristic or suggestive of resin. **4.** Produced or affected by the burning of resin.

[48] see appendix 4 for another example

[49] for hauta, see footnote 105, **pirtti 1** (*huone*) living room **2** (*mökki*) log cabin, cabin

common noun cabin and modified with the noun backwoods[50]. Here too, as with the noun snag, the term refers to a more North American lexicon and may reveal something about the intended audience of the book. It is also true, that whilst forestry has been and still is an industry in Northern America, it seized to be so in many other places of the English speaking world and it may just be that accurate descriptive lexicon has become rare or extinct elsewhere. Be as it may, a backwoods cabin is unarguably a descriptive equivalent of *hautapirtti*, yet it could be argued that here is a culture bump that is not easily avoided as something quite distinctive has been lost in the translation.

As for North American terminology, although snag[51] may be technically correct when straight equivalent in TT is elusive, the following description of the true symbols of primeval forests hits a culture bump in the translation. ST tells us of statuesque symbols of wilderness, TT of statue-like stumps.

> Tervastumisen seurauksena männyn puuaines muuttuu hitaasti lahoavaksi. Näin isot männyt pysyvät kuoltuaankin pystyssä vuosikymmeniä, joskus jopa vuosisatoja, muuttuen veistosmaisiksi hopeanharmaiksi kelopuiksi, aarniometsien symboleiksi. (138)

> As a result of the tar forming, the wood material of pine is slow to decay. This is also why the great pines stay upright for decades even after their death, sometimes for centuries, turning into silvery and statue-like pine snags, the true symbols of primeval forests. (138)

Another example of how *tervas* and the process of forming resin is more extensively explained in an extract in appendix 7 and more examples where stylistics choices make all the difference will be examined next.

4.1.3 Stylistics choices

Of the whole book, *Symbols of Finland* chapter contained perhaps the most stylistically varied language. Elsewhere too, of course, there were examples of alliteration and other stylistic choices that could be more associated with literature rather than science. This was perhaps one of the reasons why the genre of the book remained somewhat elusive. The translator, too, must think on their feet when encountering genre-fluid texts. To illustrate:

[50] **backwoods**, *n*. Wild, uncleared forest-land; e.g. that of North America. Also a remote and sparsely inhabited region.
[51] See footnote 25.

> Kansallisen identiteetin juuria kaiveltiin syvältä metsien kätköistä, **korpien komeroista** ja **salomaiden savupirteistä**, erityisesti Itä-Suomesta ja Vienan Karjalasta. Siellä, metsien eristämänä, uskottiin **korven kansan** säilyttäneen suomalaisuuden alkuperäisimmät piirteet. Sieltä uskottiin löytyvät yhteys Suomen kansan **myyttiseen menneisyyteen**, aikaan, jolloin suomalaiset elivät **vapaina vieraan vallan** ikeestä, kielestä ja tavoista. (34)
>
> The roots of Finland's own national identity were dug up from deep within the **forest wilderness** and from the **chimneyless cabins of the backwoods**, especially from Eastern Finland and Viena Karelia. There, secluded by the forest, **people of the wilderness** were believed to have maintained the essential features of Finnish character. Here, it was believed, existed a connection to the **mythical past** of the Finns. To a time, when Finns lived **free from the yoke** of foreign rule, language and customs. (34)

To begin with, the passage is in the beginning of a chapter that deals with Finnish literature, arts and folklore. Here the author uses alliteration, a stylistic device that our national epic *Kalevala* and other folk poetry are most known for and he is using this device whilst describing the time when *Kalevala* was gathered by Elias Lönnrot, to whom *Kalevala* collection is credited to. This quite clearly is a culture bump that would be incredibly difficult to convey to a TT reader, though alliterative verse does exist in English traditions as well.

Perhaps in order to allude to the historical connections, the translator has used the expression "yoke[52] of foreign rule". This is certainly a fairly common expression so in a sense she has substituted the Kalevala allusion, that Leppihalme (1997) might even call a stereotyped allusion with a fairly stereotyped expression well known to the TT readers.

In the following extract, the translator has added an alliteration to a text that does not exist in the original ST, possibly to add a poetic effect that exists in the ST. There is an alliteration in *taipaleentakainen*, which is echoed in its equivalent *far afield*, and a kind of slant rhyme in *puhdashahmoinen*, which is absent in its equivalent *clean figured*. Perhaps serendipitous, perhaps encouraged by the slant rhyme, there is a second alliteration in the TT, *womb of the water*:

---

[52] **yoke, *n.*** IV. Figurative uses denoting a burden, restraint, or bond. 11. A burden of servitude or oppression; something considered to be restrictive or oppressive; subjugation, bondage. Also: something which imposes or promotes discipline or control. Frequently in phrases, as ***to cast (also shake, throw) off the yoke, to submit to the yoke, under the yoke***, etc.

> Hän ei väsy toistamasta sitä seikkaa, että nuo kaksi yhdessä, etäinen kalevalainen aarniometsä – järvien halkoma – ja siihen liittyvä **harmaja**, **puhdashahmoinen**, **taipaleentakainen** kylä metsien kohdussa, vesien kohdussa, sekä toisaalta tuon seudun karaistunut, mutta herkkämielinen metsänkävijä-runonlaulajakansa olivat hänen toiveittensa Utopia ja sen asukkaat. (35)
>
> He does not tire to repeat the fact that those two together, a distant primeval forest of Kalevala – sliced through by lakes – and the **grayish**, **clean figured** village **far afield**, in the womb of the forest, in the womb of the water and in the other hand the hardy, but sensitive forest roaming, rune singing people of the terrain, they were the Utopia of his dreams and its inhabitants. (35)

In this extract Alex Lille[53] is writing about Elias Lönnrot, who was, as is known to most ST readers, a linguaphile and the collector of the national epic *Kalevala*. The style of the written ST passage[54] alludes to this and apart from the aforementioned examples, adjectives such as *harmaja*[55] create a strong image of a historical allusion, an allegory almost, that is not within the reach of a TT unless they are particularly fluent in Finnish culture. Such fluency might open the next example too, which is a quote from Aleksis Kivi[56], who wrote the first ever significant novel, *Seitsemän veljestä* (*Seven Brothers*), in Finnish despite resistance from the contemporary cultural elite.

> Vielä vähän ennen kuolemaansa, velkakierteen kuristamana ja mieli vastoinkäymisten järkyttämänä, Kivi haaveilee kirjeessä ystävälleen: ” - - - Taitaisin **laskea eloni ankkurin** Nurmijärven tanterille, raketa itselleni pienen majan ja elää rauhassa **ikäni iltapäivän**, välillä kirjoitellen, välillä käyskennellen metsissä, lapsuuteni metsissä, kivääri kourassa. Olisko tämä aatoksissa korkealle lennetty?” (39)
>
> Even just before his death, struggled by debt and mind shaken by adversity, he dreams in a letter to a friend “- - - I would **choose to live my life** in the grounds of Nurmijärvi. Build myself a little hut and live in peace the **rest of my days**, writing sometimes and wondering in the

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[53] In Haavio, M. 1984. Lönnrotin persoonallisuus. In Laaksonen, P. (ed) *Lönnrotin aika*.Kalavalaseuran vuosikirja 64. SKS: Helsinki.

[54] See appendix 5 for the full passage

[55] Suomen murteiden sanakirja: Harmaja is a regional variation of the word harmaa, used in northern Kainuu region. **Harma|a** grey (*Am*) gray. (*kuv m*) drab, dull, dreary, dour; colourless, (*Am*) colorless; (*säästä m*) dull, overcast, leaden; (*samea, sumuinen*) murky. Note here the American spelling of the word grey is used in the TT.

[56] Translated by the same translator, Pirjo Tikkanen, elsewhere. This quote from Aleksis Kivi, in Heinonen, J. (1997) *Katseita Suomalaisuuteen. Vastarinta ja luopuminen suomalaisessa kansanomaisessa kulttuurissa*. Esimerkkeinä Aleksis Kivi, Väinö Linna, Juha Vainio ja Irwin Goodman. Kustannusyhtiö TA-Tieto Oy.

> forest in other times, in my childhood forests with a rifle in my hand. Is this a thought flying too high?" (39)

This translation works entirely on denotational level. *Laskea eloni ankkurini,* loosely translated as lower the anchor of my life, becomes *choose to live my life* and *ikäni iltapäivä*[57], or the afternoon of my life, is *now the rest of my days*, which in English is more of a stereotyped expression. There is something finite and peaceful in the writing in the ST which becomes a description of a plan in the TT. Admittedly the quote is published elsewhere, so we can only assume that it was purely denotational translation that was needed there. In Keto-Tokoi and Kuuluvainen, however, where stylistic constraints appeared less tight, and therefore the text might have benefitted from something that would connect more to Kivi's style even if would not strictly allude to his belletrist life in the countryside during his sunset years. Interestingly then, the question of whether a new translation of a text that is previously translated should be done if the new ST is written in such a style that allows the passage to be more than informative quote.

Alliterative verse that is typical of Finnish rune singing, as well as other poetic devices, are also evident in some socio-cultural and historical terminology. Here too denotational translation is used, which admittedly gives us embedded information about the relationships between people and flora and fauna.

> Kaikenlaisille kaskimaille saatettiin jättää tarkoituksella pystyyn eläviä puita, joilla oli viljelysonneen liittyviä merkityksiä. Niitä kutsuttiin mm. **kokkohongiksi**, **käenkukuntapuiksi** tai **linnunleväyspuiksi**. Niitä jätettiin yleensä vain yksi kaskialaa kohden. Myös huonosti pyällettyjä puita saattoi jäädä henkiin kaskenpoltossa. (190)

> Living trees could be left in purpose on slash-and-burn clearings, to bring luck for the cultivation. They were called by many names, like **eagle's pines**, **cuckooing trees** or **bird's resting trees**. Usually only one tree was left per area. Also badly ringbarked old pines could survive burning. (190)

Here the translator has had to make a choice between literal, denotational information and poetic style and value. Kokkohonka[58], käenkukuntapuu[59] and

[57] Note the alliteration here too.

[58] **kokko|honka s**. iso, vanha (pystyyn kuollut) honka (Suomen murteiden sanakirja); **kokko 2 s**. päiväpetolintuja, etenkin Aquila chrysaetos, maakotka.: **golden eagle**.
Honka: see footnote 75.

linnunleväyspuu[60] become eagle's pine, cuckooing tree, and bird's resting tree. One tells us more about people's views on forests, the other about culture and language use. Though more prominent with texts relating to culture, such examples are not restricted to *Symbols of Finland* chapter. Some of the names of flora and fauna create an atmosphere of absolute delight. To illustrate:

> Taulakäävän lahottamilla koivupökkelöillä voivat elää esimerkiksi **sysipimikkä**, **täplämustakeiju** ja **idänkukkajäärä**. (167)
>
> On broadleaved tree snags decayed by tinder fungus can be found for example, beetle species ***Upis eramboides***, ***Dircaea quadriguttata*** *and* ***Lepura nigripes***. (167)

There are plenty of beetle species that live on large decayed birch[61] trees, the authors most likely chose *sysipimikkä*[62], *täplämustakeiju*[63] and *idänkukkajäärä*[64] for a reason. With such descriptive names in ST it is easy to personify the stubborn beetle and mystify the forest of black dotted fairies. Although the *tinder fungus* in the TT might allude somewhere entirely different, in general the TT reader will get a somewhat flattened, but denotationally accurate text where official Latin names used describe the action in a generic broadleaved tree rather than a birch. Substituting items with Latin names is of course necessary when equivalents simply do not exist, and when even finding them would require intricate knowledge on the topic. There will be more on this topic in the subchapter *Flora and Fauna.*

The absence of certain lexical items in even the most recent dictionaries is usually because of the marginality of word. The awareness of this is naturally no help to the translator, who must first and foremost think of the TT reader, their prime audience, and even when a near-equivalent exists, the translator must decide if it is a meaningful word in the lexicon of the intended reader. *The Fennoman*[65] cause is a great example of this. Whilst meaningful to anyone familiar with Finnish history and

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[59] Compound word note alliteration.
[60] Compound word note alliteration.
[61] Here the ST refers specifically to a birch tree, whereas TT gets a more common noun replacement.
[62] Sysipimikkä alludes to **sysipimeä** pitch-black, pitch-dark.
[63] **täplä** spot; (*pieni*) speck, speckle; (*piste*) dot; (*läiskä*) speckle.
Musta 1 *a* black.
Keiju, keijukainen fairy; (*runok, kirj*) fay; (*ilkikurinen, haltijamainen*) elf (*pl elves*), pixie; (*haltija m*) sprite, imp; (*myt*) sylph.
[64] **itä 1** (*ilmansuunta*) east (note: idän; of the east, eastern). **Kukka** flower; (*puun*) blossom. **Jäärä 1** (*pässi*) (*suom vanh*) ram **2** (*kuv*) stubborn person, obstinate person, pig-headed person, bullheaded person, headstrong person, mulish person.
[65] A movement of national awakening, particularly strong in the 19th and early 20th century.

culture, its use is likely quite marginal in the English-speaking world. The following extract is about P.W. Hannikainen, the chief director of Metsähallitus[66] between 1902 and 1918.

> Hannikainen oli myös kova **suomalaisuusmies** ja arvosti luontoa kansallisen identiteetin lähteenä. (229)
>
> Hannikainen was also a **pro-Finnish activist** and respected nature as a source of Finnish national character. (229)

The description of Hannikainen as a *suomalaisuusmies*[67], a Fennoman man would naturally not work, but the *~mies*[68] compound does suggest a certain degree of informality, a person who is a doer as well as a thinker, as the ST writers could just as easily have used *fennomaani*[69]. Yet they did not, nor would its translation, a Fennoman, portrayed an accurate enough picture for the TT reader. The translator, in a sense, overtly explained the terminology, although with this version some of the good-natured character of the compound word undoubtedly hit the culture bump and bounced off the load.

4.1.4 When there is no straight-forward equivalent

Sometimes, as Ritva Leppihalme (1997: 10) wrote, allusions can be semi-allusive. According to her, like mentioned earlier, these semi-allusive examples can be further divided into eponymous adjectives and superficial comparisons. What we have in the following extract could be considered the latter.

> Akseli Gallen-Kallela nimitti metsänhakkuuta **raakalaisnäytelmäksi** ja Pekka Halonen puunostajia **metsänylkyreiksi**. (51)
>
> Akseli Gallen-Kallela called timber felling as **the Play of the Brutes**, and Pekka Halonen called the timber buyers as **skinners of the forest**. (51)

Raakalaisnäytelmä[70], though it suggests it, is not an actual play. In a way it is a superficial comparison to an actual cultural product and as the translations in

---

[66] A state-owned enterprise, responsible for the management of one third of Finland's surface area.
[67] **suomalaisuu|s** Finnish identity, Finnishness, being Finnish; (*kulttuurinen*) Finnish culture; (*suomenmielisyys*) Finnish national consciousness; (*kiel*) Fennicism.
suomalaisuusaate (*hist*) Fennoman cause, Fennoman ideology; *pl* Felloman ideas
[68] **mies 1** man
[69] **fennomaani** (*hist*) Fennoman
[70] **raakalaisteko** barbaric act, brutal act, barbarity, brutality, raakalais~ used in compound words such as **raakaluonteinen** brutal

footnotes suggest, it contains an amount of drama. Here, it seems, the translator has taken a chance and moved from a simple "act of brutality" to compose her own *Play of the Brutes* to convey this. With *metsänylkyri*[71] she opted for a safer skinner of the forest. Descriptive, though considering the two people in question, Akseli Gallen-Kallela and Pekka Halonen are some of the best known artists of Finland, and particularly famous for portraying, for instance landscapes and forests, some amount of artistic venture would perhaps be acceptable. *The Play of the Brutes* certainly portrays the nature of Akseli Gallen-Kallela's words well.

The following is an example of generalisation, which is something both Leppihalme and Toury agreed is something that inevitably happens at times.

> Kalastusvälineet olivat jo kivikaudella monipuolisia. Käytettiin **verkkoja**, **mertoja**, **liistekatiskoita**, **atraimia** ja **onkia**. Kaikkien näiden valmistukseen tarvittiin puuta. (105)
>
> Stone age fishing equipment was already versatile. **Nets**, **fishing traps**, **tridents** and **rods** were used and all of them required wood for their preparation. (105)

Here *merta*[72] and *liistekatiska*[73] have been joined under one term fishing *traps*, which is techinally correct, although of course a generalised term. *Merta* is often a trap used specifically for crayfish and *liistekatiska* is a historical type of trap, which is nowadays only found in museums[74]. These are perhaps distinctions only enthusiasts would benefit from, and with a generalisation any possible misunderstandings can usually be avoided.

Another miss for the enthusiast is the term *uuttu*[75] in the following extract:

> Lisäksi on varmasti kerätty vesilintujen ja kanalintujen munia, ehkä munitettukin niitä **uutuissa**. (105)

---

näytelmä 1 play, drama; ***esittää ~*** perform/put on a play; ***sovittaa ~ksi*** dramatize **2** (*kuv*) (*tapahtuma*) drama, spectacle; ***loistelias (omituinen) ~*** a magnificent (strange) spectacle; ***järkyttävä ~*** tragedy, a frightful spectacle, a horrifying/horrific scene

[71] **metsä** forest
nylkyri (*kiskuri*) bloodsucker **nylkeä 1** (*kiskoa nahka*) skin, flay ***~jänis*** skin a hare; ***~koivusta tuohi*** strip the bark of a birch; ***pomo ~e minut [elävältä], jos…*** the boss will skin me alive if… **2** (*kuv*) (*kyniä*) fleece; ***~turisteilta hirmuisia hintoja*** fleece the tourists

[72] **merta** (*rapu~*) crayfish/lonster trap

[73] **katiska** fishtrap (*cagelike wire trap*); **liistekastiska** not in the dictionary, but is a trap made of wood, popular until about the 19th century.

[74] Several pictures of liistetrap can be found at Finna.fi, see online resources.

[75] **uuttu** nest box, nesting box

> In addition, eggs of the water birds and fowls have most likely been collected for food, perhaps even kept for hatching.(105)

Uuttu, though not as a term strictly historical, generally refers to practices that were more prominent well before the 20th century[76]. Their use, in some way, predates the use of bird houses in Finland. In Finnish they seem an archaic term, but uuttu still exists in Saami languages and according to the *Encyclopaedia of Saami culture*, in Saami they are also called *vuovda* and they were carved into a dead pine tree to attract waterfowls. The eggs were collected gradually during nesting season and, what separates them from kept birds, is that the birds, common goldeneyes, smews and goosanders for instance, were in a way invited to nest in an *uuttu* and were never considered anyone's property. This practice is indicative of how people relate to interact with nature. More on this will be explored in 4.2.2.

Omission and generalisation of words are sometimes also done for space-economical reasons. Adding overt explanations take space and could even divert from the original message.

> Vesistöjen varsilla sijaitsevien talojen välimatkat saattoivat olla jopa kymmeniä kilometrejä. Erä-kaskitalous vaati paljon "**väljänmetsiä**", eikä naapureita kaivattu lähelle. (192)

> Distances between houses could have been tens of kilometres. The wilderness economy required **a lot of forests** and neighbours were not wanted nearby. (192)

Here *väljänmetsiä*[77] has been generalised into a lot of forests, where the original ST refers to not only large but also sparsely populated forests. Furthermore, the ST term alludes to colloquial language that could easily be imagined to fit the vocabulary of the forest pioneer of whom the passage is written about. The writer did after all, choose to use a compound in parenthesis rather than a general description of adjective + noun. Some omissions were undoubtedly done as their explanations would take space and the number of pages in a book is always finite. One example may not push the publishing resources, but presumably a systematic decision to leave overt explanations out when possible, was done.

[76] See online resources: Finna.
[77] **väljä** (*tilava*) spacious, roomy

> Vuosina 1955-1961 Inarin vanhoissa männiköissä tehtiin laajoja **ratapölkkyhakkuita** eli **liipisavottoja**. (214)
>
> Between 1955-1961, large **railway sleeper felling projects** were carried out in the old pine stands of Inari area. (214)

Here the over explanation itself requires so much space that the ST term of *ratapölkkyhakkuu* was overtly explained and the other Finnish term *liipisavotta*, which is synonymous, is omitted. Here the TT reader can follow the writer, but with a longer omission, something more than words is definitely absent. For instance:

> Pertti Seiskari ja Pentti Ritoniemi perustelivat kansallispuistojen metsien uudistamisen tarvetta väitteillä suojelualueiden puuston rappeutumisesta ja metsäluonnon köyhtymisestä. **Luonnonsuojelijat ristivätkin Metsähallituksen hakkuupyrkimykset ”seiskaroinniksi”**. Kansallispuistojen puolustus kuitenkin piti. (263)
>
> Pertti Seiskari and Pentti Ritoniemi justified the regeneration needs of the national parks by claims of decline and impoverishment of the forests in protection areas. The defence of national parks hold their ground. (263)

Omission on a whole sentence is rare. Including the sentence would have meant either overt explanations or invention of a near match. Either might miss out on the somewhat pejorative feel of the term “*seiskarointi*” coined from the name of Pertti Seiskari, an author and a councillor of the Environment who was, by all accounts, held in a fairly high regard by the general public. Omitting this small sentence polishes over the fact that at the time, protecting forests was a tempestuous business and many of the battles were indeed fought with words. Very fitting for a nation whose national epic not only stems from the wilderness, but also fights its battles in verse. More on pejorative terminology will be looked at in chapter 4.2.1, after the many cases of flora and fauna are briefly looked through first.

4.1.5 Flora and Fauna

> Emme tiedä, millaista on olla rusokantokääpä, liekohärkä tai liito-orava tai mikä niiden tehtävä on. (65)
>
> We do not know what it is like to be a wood rotting fungi or a beetle living in decayed spruce trunks or a flying squirrel, and what are their functions in nature. (65)

One of the most noticeable differences between the texts is the added Latin names in the English texts. Here they were absent. Perhaps the translator has seen this more as a simile and not a biological/scientific reference. There are, however, many examples of where they do occur. For instance:

> PUTTE lisäsi olennaisesti tietämystä monista luonnonmetsien huonosti tunnetuista eliöryhmistä ja niiden ekologiasta, kuten **sieni- ja liekosääskistä, kiilukärpäsistä, sammalpunkeista, ripsiäisistä** ja **sammalien ja jäkälien mikrosienistä**. (68)

> This research [PUTTE programme explained earlier] increased significantly the knowledge on many poorly known groups of species and their ecology, like **the fungus gnats (Mycetophilidae), log mites (Porricondylinae), long-legged flies (Dolichopodiae), moss mites (Oribatida), thrips (Thysanoptera)** and **the microfungi of the moss and lichen**. (68)

In fact, it seems that adding the Latin names was a systematic decision and since it is a widely used strategy in scientific texts, it could be seen as a hint towards the intended TT reader. Other than that, they do undoubtedly add information, particularly when the environment for the TT reader might be alien and some species of flora and fauna do not have an equivalent in English, or they might be in such marginal use that information would be immensely challenging to find. Without Latin names, however, as they appear in the ST, it could be argued that the insects are living creatures rather than specimen, and it is somewhat easier to trivialise the existence of a specimen rather than a living organism or creature.

The Latin names are not simply added when there are no alternatives. Another example of including the Latin name, but here an exact common name exists, so perhaps the translator made a point of including a Latin name whenever a species was mentioned.

> Tällainen reliktilaji on esimerkiksi **pahtarikko**. Samantapaisia aiemman ilmastokauden jäänteitä ovat myös **hämeenkylmäkukan** ja **hietaneilikan** kaltaiset harjujen paisterinteiden kasvilajit. (103)

> **Snow saxifrage (Saxifraga nivalis)** is an example of this kind of relic species. Similar remnants from previous climate periods are plants prospering on the sunny slopes of fells and ridges, like the **Pasque Flower (Pulsatilla patens)** and **Sand pink (Dianthus arenarius)**. (103)

In this extract, as is elsewhere, it helps the TT reader to pinpoint the information. Finding out more about the species would be easy. The reading process, however, can quickly become arduous and a simple sentence anything but.

> Metsäpaloalueilla esiintyvä harvinainen **talikääpä** on tutkimuksissa osoittautunut lupaavaksi lajiksi. (69)
>
> Studies have found a rare **white-rot basidiomycete (Physisporinus rivulosus)** growing in forest fire areas, to be a promising species. (69)

At times, the omission of the common name not only makes it harder to read, but rather flattens the experience too, as discovered in 4.1.2. Finding *Xeromphalina campanella* is probably just as exciting to a mycologist as finding *kantonapanahikas*[78] is to a philologist. For the philologist might hear the suffix *-kas* and form a rather lively mental image.

> Sammalten peittämältä järeältä kuusenrungolta voi löytää esimerkiksi **aarnikäävän** tai **kantonapanahikkaan**. (161)
>
> For example, ***Phellinus nigrolimitatus*** and ***Xeromphalina campanella* mushrooms** can be found growing on a moss covered coarse spruce log. (161)

Sometimes the lack of descriptive common names of course flattens the reading experience. It was therefore refreshing to find out that sometimes, lively common names could be found in English too:

> Lisäksi mätänevillä sienillä elää satoja muita kaksisiipis- ja kovakuoriaislajeja sekä niillä loisivia loispistiäisiä. Hirven lannalla elämään erikoistuneita lajeja ovat muun muassa **keltasompasammal** ja useat sienilajit, kuten **hirvenparvimaljakas**. (150)
>
> Further, rotting fungi hosts hundreds of Diptera and beetle species and parasitic wasps (Hymenoptera) that live as parasites on them. Also, there are many species specialized to live in moose manure or urine, like the **Yellow Moosedung Moss (*Splachnum luteum*)** and several fungi species like ***Byssonectria aggregata***. (150)

And alas! Even with the Latin names included, on a rare occasion the names match and it would be exceedingly interesting to study how these moulds were names and

[78] **kanto** (*puun*) tree stump, stump (*versova*) stool **napa 1** (*anat*) navel; (*ark, last*) belly button **2** (*maapallon, magneetin*) pole **3** (*akun, pariston*) terminal, pole **4** (*pyörän, potkurin ym.*) hub **5** (*kuv*) hub, centre; (*Am*) center **nahkea** (*nahkamainen*) leathery; (*tahmea*) tacky; (*kostea*) damp (*kostea ja tarttuva*) clammy

whether such unusual names could have appeared in the lexicon independently from one another.

> Kirkkaankeltainen paranvoi ja vaaleanpunainen **sudenmaito** ovat tunnetuimpia lahopuilla esiintyviä lahosieniä. (176)
>
> Bright yellow dog vomit slime mold (*Fuligo septica*) and pink **wolf's milk** (*Lycogala epidendrum*) are the best-known slime molds found on deadwood. (176-178)

Though entertaining, it seems unlikely. This is would be an interesting area of future research, however. To find out how common names have travelled across language boundaries and whether this affects the way in which readers use and relate to them. This would of course first require moving from the level of a lexical item to the level of a phrase, a clause and so on, and that is what will be examined in the next chapter.

4.2 On a textual level

Moving from lexical level opens a variety of possibilities. In this chapter, the idea that one or more lexical items can and do change something vital on connotational level a larger section of the text will be looked at. For instance, in the following example, there is the lexical item *tykkylumi*[79] which could be given as a simple lexical example, but there is also something rather more interesting happening on the connotational level. It seems that even though all the lexical items here have their equivalents and there is nothing unusual about the translation on lexical level, something has still disappeared.

> Talvinen aarniometsä on huurteinen taikamaailma, jossa **tykkylumen** peittämät puut seisovat mielikuvituksellisina hahmoina. (70)
>
> The wintery primeval forest is a frosty world of magic where trees covered in **heavy snow** stand in imaginative shapes. (70)

It could be argued that the ST conjures up an image from a fantasy book, the target text describes someone else's experience, and this is what this chapter will attempt to tap into.

[79] **tykkylumi, tykky** snow burden [on trees]

4.2.1 Pejorative terminology

To begin with, there were quite a few instances of allusively pejorative terminology in the book. The meanings, both literal and allusive, would be evident to any ST reader. Unlike the previous chapter's *seiskarointi*, that would have required some background knowledge on the person who was alluded to, here the examples are more ingrained in the Finnish colloquial lexicon.

Terminology in the following extract emphasised the distinction between Finns, or how *Karelianists*[80] described them, and the ruling elite as it were, the Swedish-speaking part of Finland. This term *tukkihurri*[81] is interesting, for not only is it clearly derogative, it is also clear criticism of the forest management of the time.

> Akseli Gallen-Kallela, I. K. Inha ja Pekka Halonen arvostelivat kirpeästi hakkuita ja talonpoikien ja metsäpatruunoiden ahneutta. Heidän kriittisyyttään voimisti suomalaisuusliikkeen tuntema vastenmielisyys ulkomaisen pääoman ja ruotsinkielisten liikemiesten, "**tukkihurrien**", hallitsemaa metsäteollisuutta kohtaan. (51)

> Akseli Gallen-Kallela, I. K. Inha and Pekka Halonen criticized [orig.] the forest felling and the greed of the peasants and rich factory directors bitterly. Dislike against the forest industry, ran by foreign capital and the Swedish speaking business men, "**the timber-Swedes**", only increased their criticism. (51)

Understanding the derogative nature of the word *hurri* would be most useful. The fact that it is most alive in the colloquial lexicon, but absent in the most current Finnish-English dictionary is a hint. The dictionary of Finnish dialects, *Suomen murteiden sanakirja*, however, contains a myriad of information not only about the words current use, but also of its etymology. Whilst there are entries, such as *karvahurri*, meaning a hairy creature, that could be seen as fairly neutral, the word has been used, for instance, to describe people unfamiliar; a mischievous child, or a mythological creature, or an alien, an out-of-towner, which could be an indication of xenophobia[82]. Most commonly, the word is used in relation to the Swedish-speaking minorities as well as those areas where they live. Now, of course, the overt explanation provided by the translator guides the TT reader, yet at the time of

[80] 19th century cultural phenomenon in Finland where the Finnish language, culture and folklore as well as the distinctive features between Finnish culture and those of the previously and contemporarily partnered with Finland were emphasised.
[81] **tukki 1** (puunrunko) log **hurri** only in the dictionary for its historical use the Hurrians
[82] See appendix 8 for the full entry on hurri.

Gallen-Kallela, I. K. Inha and Pekka Halonen, those words would have yielded a mightier sword.

Elsewhere too, some of the clearly pejorative terminology has been substituted with more common nouns. *Torppari*, a historical term, is the equivalent of *a crofter*, whilst *mäkitupalainen*, also a historical term, according to the SES is usually *a cottar* or *a cotter*. According to the OED the term cottager is a suitable term for someone who rented the cottage they lived in, like a *mäkitupalainen* would have done. The term *loinen*[83], which is the singular of the plural *loiset* has been substituted with a more common and much less negative *homeless farm workers*.[84]

> Maaseudun väestöstä puolet oli **torppareita**, **mäkitupalaisia** tai ”**loisia**”, jotka eivät omistaneet maata. Näiden ihmisten elämä oli epävarmalla pohjalla ja elinolot usein huonot. (207-208)
>
> Half of the population in the countryside were **crofters**, **cottagers** or **homeless farm workers** that did not own land. Lives of these people were uncertain with often poor living conditions. (208)

This, it could be argued, blurs the image of a society with strict hierarchy and stigma attached to those left without property. This is not something that would be lost in translation, however, for many TT readers would undoubtedly be aware of such stigma extending over generations and across national borders.

4.2.2 Keeping metaphors and mottos

Moving on to material where the translator has chosen to keep the metaphor as it really does fit the imagery of the text, but while doing so the translator is perhaps risking a slightly less common imagery of writing in the target text.

> Taiteen **juuristosta versoaa** yhä uusia ja uusia **elinvoimaisia** tulkintoja siitä, mikä on suomalainen metsä, mitä on suomalaisuus ja miten nämä asiat kietoutuvat toisiinsa. (53)
>
> **From the rhizomes** of the art world **sprouts** new **intriguing** interpretations of the Finnish forest and Finnish culture and on how these things entwine to each other. (53)

Nonetheless, it is an excellent example of how taking chances as a translator means that the TT readers will get to enjoy the same imagery as the ST readers. Being

[83] **loinen** (*m kuv*) parasite; ***elää ~sena jssk*** live as a parasite in/on something
[84] A longer version of the extract available in appendix 9.

venturous with words is sometimes what makes a good translation and I believe this is what Pym (2008: 325) for instance meant when he implied that accepting that Toury's universals (1995) exist, a translator is bound to create a less adventurous equivalent and will settle for a more common substitute as some loss of meaning, or of an allusion is inevitable. Sometimes, however, the translator is forced to become creative.

> Sota-ajan motto "**puu pulasta pelastaa**" vaihtui uutta toivoa virittävään tunnuslauseeseen, "**puulla parempiin päiviin**". (209)
>
> The war-time motto "**Timber rescues**" changed into a new motto charged with new hope for the future: "**to better days with timber**". (209)

The alliterative material in the TT mottos may be lost, yet taking chances is what sometimes ensures the TT readers are given the same chance to enjoy the text as the ST readers.

4.2.3 Taking chances

Sometimes taking chances might mean taking liberties. It seems that here the translator saw it more appropriate perhaps, to describe an atmosphere that the TT reader would more likely associate with when imagining a mysterious forest.

> Metsä peittää enemmän kuin paljastaa. Rajoitettu näkyvyys, hämyisä valaistus, käkkyräiset ryhmyiset puut, **lieot**, juurakot, sammaleiset kivet ja onkalot saavat ihmiset mielikuvituksen liikkeelle. (76)
>
> The forest hides more than it reveals. Man's imagination is lifted by the limited visibility, the dusky light, twisted and gnarled trees, **fern allies**, roots, the mossy rocks and hollows. (76)

A simple passive form common in Finnish is replaced by a man, who experiences a forest with limited visibility and dusky light with fern allies rather than club moss[85] the latter being common in Finnish mixed forests whereas the first one more so in deciduous forests. Nevertheless, it could be argued that what is more important in

[85] Lieot, singular **lieko** (*kasv*) (*Lycopodium*) club moss
Fern One of a large group of vascular cryptogamous plants constituting the family Filices; a single plant or frond of the same; also *collective* in *singular* **flowering fern** n. (also **royal fern**) Osmunda regalis; see osmund n.2 **hard fern** *n.* = *Blechnum*. **male fern** *n.* = *Lastrea filix-mas*. **prickly fern** *n.* = *Polystichum aculeatum*.

that extract, as is in the following, is the general feel of the text, conjuring up of atmospheres where the TT readers experience the text and not just read it.

There are, however, limits to what substitutions can do. A genie[86] conjures up something quite different from an old god of forest. True, the now rare meaning of the word listed in the OED is a guardian spirit, the much more common one nowadays is the image made popular by the *Arabian nights* as well as *Walt Disney*, and this allusion is particularly evident as the rest of the passage tells us of fantasy, fiction and fairy tales where forests play significant parts. *Tapio* and *Mielikki* spring from a slightly different source as *Tapio*, during the pre-Christian era, was the guardian and god of the forest and *Mielikki* was his wife, the mistress of the forest. Admittedly both have their origins in the folklore, yet it is not irrelevant where that folklore originates from.

> Suomalainen kansanperinne kansoitti metsät erilaisilla henkiolennoilla: **Tapiolla, Mielikillä**, metsän neidoilla, haltijoilla ja maahisilla. *Grimmin veljesten saduissa*, *Narnian tarinoissa* ja *Tarussa sormusten herrasta* metsät ovat ikivanhoja alkumetsiä, joissa taikamaailma ja todellinen maailma sulautuvat toisiinsa. Metsissä kohdataan vaaroja ja ikivanhoja olentoja, ja niissä tapahtuu outoja asioita. Yrjö Kokon *Pessi ja Illusia* ammentaa tästä samasta luovuuden lähteestä. (76)

> The Finnish folklore filled the forest with multitude of genies: Tapio, Mielikki, the maidens of forests, elves and gnomes. Other nations have done much the same. The ancient primeval forests, where the magical and the real world merge together are portrayed in *The Borthers Grimm fairy tales*, in *The Chronicles of Narnia* and in *The Lord of the Rings*. Dangers and the ancient creatures are met in these forests and a lot of strange things happen in them. Finnish novelist, Yrjö Kokko, draws from the same source of creativity in his fairytale [sic] Pessi and Illusia [orig. no italics]. (76)

The wonderful alliteration at the start of the TT ties the text into the rune singing tradition, though not alluded to in the ST and might be entirely coincidental. Coincidental might be the lack of italics with *Pessi and Illusia* too, yet the fact that

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[86] **genie, *n.* 1.** A guardian spirit; = genius n. 1a. *Now rare*. **2 a**. A person's characteristic disposition or inclination; (also) a great natural aptitude or ability. Cf. genius *n.* 6, 7. *Now rare*. †**b.** A person having great natural ability or (later) exceptional intellectual power; a genius (genius *n.* 8). *Obsolete*.**3a.** In Arabian and Muslim stories and legend: a spirit with magical or supernatural powers, and which is typically capable of assuming human or animal form; = jinn n. Now frequently: one depicted as inhabiting or trapped in a bottle, oil lamp, etc., and capable of granting wishes when summoned; cf. *Aladdin's lamp n. at Aladdin n.* 1.

they are missing somehow sets them apart from the other great stories listed in the passage.

In the following passage too, the translator has taken a chance and changed the allusion to something that would, perhaps, be more familiar to the TT reader[87].

> Pystyyn nousseiden juuripaakkujen alusia tutkimalla voi päästä näkemään hämmästyttävän luonnonilmiön. Hämärästä näkyy salaperäistä valon kimallusta ja loistetta. Kyseessä ei ole **aarnivalkea** eikä **peikkojen** kulta-aarre vaan aarnisammal. (176)
>
> Examining underneath of uplifted rootwalls can reveal an astonishing natural phenomenon. A mysterious glitter of light and radiance originating from the shadowy pit. It is not a **will-o'-the-wisp** nor **the faerie gold** but a Luminescent moss *Schistostega pennata*. (176)

Here *aarnivalkea*[88] and will-o'-the-wisp perhaps describe the same cultural phenomenon of mysterious lights seen in forests and on water. In Finnish culture, unlike in many others, those fires are quite often curious and positive, whereas the OED for instance describes them as something that deludes or misleads a person. In other words, denotational and connotational levels do not meet here. It could be argued that the treasure guarded by faeries in the TT is not the one guarded by the same mysterious creatures in the ST, for a *peikko* according to the SES is a goblin or a hobgoblin. Perhaps here, the translator thought balancing the positive was in order when substituting one fairy tale creature with another.

Adding overt explanations was given as option when dealing with particularly difficult material to translate by Ritva Leppihalme (1997: ch 4). In the following extract some of the material has been left in the ST form but explanations have been added to guide the TT reader.

> Kaskeaminen oli hyvin monimuotoinen metsänkäyttötapa, jossa oli sen pitkän historian aikana paljon niin ajallista kuin alueellistakin vaihtelua. Jälkikäteen tutkijat ovat pyrkineet jäsentämään kaskeamistapoja kuvaamalla neljä kaskiviljelyn päätyyppiä: tavallinen **kaski**, **rieskamaa**, **huhtakaski** ja **pykällikkömaa**. Kaskeamistavan valinta määräytyi kaskettavan metsän laadun ja viljeltävien kasvilajien mukaan. Tavallinen kaski ja rieskamaa olivat lehtimetsien kaskeamistapoja. Huhtakaskea ja pykällikkömaata käytettiin järeäpuustoisissa havumetsissä. (188-189)

[87] See appendix 10 for a longer extract
[88] **aarnituli, aarnivalkea** eternal flame over a buried treasure

> Slash-and-burn cultivation had a lot of temporal as well as regional variation. Later, researchers have attempted to analyze different forms of slash-and-burn cultivation methods by describing four different types: The first was normal "**kaski**" slash-and-burn. The second was "**rieskamaakaski**" referring to the slash-and-burn of a fresh, young, still bushy deciduous forest. The third was called "**huhtakaski**" referring to a conifer forest slash-and-burn. The fourth type was "**pykälikkömaakaski**" where the trees have been ringbarked to dry early in preparation for the later done slash-and-burn. The normal and **rieskamaa** slash-and-burn methods were used for deciduous forests while the **huhtakaski** and **pykällikkömaakaski** were used in the more sturdy wooded conifer forests. (189)

This added, or perhaps expanded information could not be found in this form in the ST book and here it really is a shame that the translator could not be reached. The clauses have been underlined here for added clarity. It would be exceedingly interesting to find out if this added material was done in conjunction with the authors or if it was a short reference of the techniques as described by the translator. Here the added information absolutely aids the TT reader and its existence is not therefore problematic in any way, simply intriguing. The absence of added guidance where TT reader might require it would certainly be more problematic and that is what will be examined next.

4.2.4 Leaving the reader with too little assistance

When our first born was a baby, I once dressed him ready to go out in the autumn. As I was doing it, I was talking to him, while my husband was busy in another room. He had lived in Finland for a few years by then, so he could grasp some basic words, but was not yet a fluent speaker, or indeed a listener. When finished dressing my son I said "*no nyt on lämpimämpi*" ("now you'll be warmer") only to hear a bellowing voice from the kitchen holler "*our son is no lampy-mampy*!". Apparently, the Finnish word for warmer; lämpimämpi is particularly hilarious for English speakers, who are not fluent in Finnish and tends to allude to such words as pansy or wimpy. Such connotations can occur with near-matches, (slant) rhyme or even onomatopoetic words. The trouble is of course that these words do not often match even on the denotational level. Onomatopoeia, just like associative language or lexical items can be misleading.

> Monet nykysuomen sanat ovatkin onomatopoeettisia eli niiden äänneasut tuntuvat jäljittelevän eläinten ja luonnonympäristön ääniä.

> Ajatellaanpa vaikkapa lintuja, kuten **huuhkaja, kuikka, kaakkuri, alli, räkättirastas** tai verbejä **karjua, piipittää, kukkua, tuhista, suhista, paukkua, rytistä, havista, kahista, kolista, liplattaa, narskua** ja niin edelleen. (105)
>
> Many of the modern Finnish words are onomatopoetic meaning that their speech sounds seem to imitate the sounds of animals and the natural environment. The Finnish bird names for example, such as **huuhkaja, kuikka, kaakkuri, alli, räkättirastas** or verbs like **karjua, piipittää, kukkua, tuhista, suhista, paukkua, rytistä, havista, kahista, kolista, liplattaa, narskua** and so on. (105)

Facing an example such as this in a foreign language, the TT reader might simply ignore it. This would leave out vital information. It is not the case that the translator has left something out but rather, they have not included something that would support the TT reader to understand the text. More importantly, adding the English equivalents, or even near-equivalents would have provided the TT reader with the opportunity to do comparisons with their own language. Adding an equivalent in parenthesis might aid the TT reader in understanding the sound world of the Finnish forest. To illustrate: *The Finnish bird names for example, such as huuhkaja (European eagle owl), kuikka (black-throated loon), kaakkuri (red-throated loon), alli (long-tailed duck), räkättirastas (fieldfare) or verbs like karjua (roar), piipittää (tweet), kukkua (cuckoo), tuhista (snivel), suhista (buzz), paukkua (bang), rytistä (clatter), havista (swish), kahista (rustle), kolista (rattle), liplattaa (lap), narskua (scrunch) and so on.* The example would be long indeed, and some revision would not go a miss, but as the examples illustrate, the words would now be meaningful. Space-constraints here too, were perhaps the deciding factor.

Knowing the etymology of words can sometime yield more information for the TT too. The following is a rather long extract, but it is a necessary illustration of the actual lexical item *pyytää*[89]. It is important to understand the background of the word as well as the fact that it is still used in Finnish synonymously with hunting, especially colloquially. This is perhaps something that could have been mentioned to support the TT reader. Something vital that is evident to a Finnish reader is missed here as *the guest of the hunter* in the TT is *an invited guest* as much as it is the guest of a hunter.

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[89] **pyytää 1** ask (*kirj*) request… **2** (*kutsua*) ask, invite… **3** ks. ***pyydystää***. **Pyydystää** (*yl*) catch (*metsästää, jahdata*) hunt; (*kalastaa m*) fish for, (*ansalla*) trap; (*langalla*) snare

> Metsästäjien kannalta keskeisessä asemassa olivat lajinhaltijat, jotka hallitsivat tietyn eläinlajin sieluja. Ne saattoivat lähettää riistaeläimen metsästäjien eteen tai pitää ne poissa hänen ulottuviltaan. Metsästysonni riippui lajinhaltijan ja eläinten suopeudesta, joten niitä kohdeltiin kunnioittavasti. **Saalista pyydettiin, ei vaadittu tai otettu pyytämättä**. Eläin antoi ruumiinsa metsästäjälle ravinnoksi, Metsästysrituaaleilla lepytettiin lajinhaltijaa ja huolehdittiin surmattujen eläinten sieluista. Käyttämättömät eläinten osat, kuten luut ja kallo palautettiin takaisin luontoon, jotta eläin voi syntyä uudelleen. Näkemys ihmisten ja luonnonympäristön vastavuoroisesta suhteesta oli tärkeä. Metsästäjä ei ollut vain pyytämässä riistaa, vaan **pyytäjä** itse oli myös metsän vieraana. Metsästetty eläin oli puolestaan **pyytäjän vieras**. (109)

> In a central role to the hunters were the spirit guardians of species who controlled the souls of a particular animal species. They could send game animal in front of the hunter or keep them out of his reach. Hunting luck was dependent of the benevolence of the spirit guardian and therefore they were treated with respect. **Game was asked to be hunted, not demanded or taken without asking**. Animal gave its body to the hunter for sustenance. The animal spirit guardian was conciliated with hunting rituals and took care of the spirits of the killed animals. The unused animal parts, like the bones and scull, were returned back to the nature so the animal could be reborn again. The view of the reciprocal relationship between man and nature was important. **The hunter** was not only hunting for game, but also a guest of the forest. The hunted animal in turn, was a **guest of the hunter**. (109)

It is possible that such examples, though interesting to a linguaphile, were decided to be of little interests to a biological expert, if indeed it is the biological expert who is seen as the intended reader of the TT.

Omitting material is always something that has to be carefully considered. Leppihalme (1997: 106) offers this a last resort in her guidelines when encountering culture-bound material in texts. For instance, in this extract *Karvian karpaasi* for a ST reader would also tie into the 1990s.

> Naturaan suunnitelluilla metsäalueilla tehtiin aavistushakkuita. Neljä karvialaista metsäomistajaa, ”**Karvian karpaasia**” ryhtyi syömälakkoon. (253)

> Swift felling was carried out in forest areas planned for Natura programme. Four forest owners **from Karvia** went on hunger strike to oppose Natura. (253)

The term *karpaassi* is known in the *Finnish dictionary of dialects, Suomen murteiden sanakirja*, and the word is generally used when referring to a big, burly man, who might evoke fear and awe. *Karpaasi* was also colloquial "title" given to and owned by three cross-country skiers, Mika Myllylä, Jari Isometsä and Harri Kirvesniemi, in the 1990s who made it a somewhat popular title. It also alludes to newspaper language, afternoon (or yellow) papers to be more specific. Understanding that allusion gives the reader the knowledge that this was not something marginal that occurred but rather something that might have made the headlines. Included in that ST allusion is a certain degree of hustle and bustle, some determination and something typically Finnish of that era, and that is unfortunately lost in translation as it could be argued, the material would be rather difficult to substitute, rephrase or re-create.

4.2.5 The bigger picture

In this last sub-chapter of the analysis, "the bigger picture", will be briefly looked at before discussing results. Two longer extracts, as well as a shorter one, are used to illustrate the effect lexical and stylistic choices can have on the entire passage or indeed the text. Some of the points raised here have been raised before in this thesis. Nevertheless, adding them onto longer extracts make their importance more evident.

For instance, here the whole habitat comes alive in Finnish!

> Pienaukkojen maapuissa lisääntyvät kirjanpainajat iskeytyvät joskus myös aukon reunapuihin. Ne voivat tappaa kuusia pystyyn ja laajentaa siten aukon kokoa. Kirjanpainajan käytäviin asettuu asumaan petokovakuoriaisia ja sieniä syöviä lajeja, kuten norkovilistäjä, konnakuoriaisia ja kaarniaisia. Tuulenkaatoaukon poikki murtuneissa kuusenkannoissa elävät tippahaprakääpä ja isopehkiäinen. Metsän sisällä varjossa kituuttamalla kuolevien kuusten kovakuoriaislajisto on aivan toisenlainen. Ensimmäisinä niihin iskeytyvät monikirjaajat ja kuusijäärät. Niiden kaivamissa käytävissä elää useita harvinaisia lajeja, kuten närekätkä, närenyhäkäs ja kuusenlaakavilistäjä. (176)

> The European spruce bark beetles breeding on the downed spruces of the canopy gaps attack often also the living trees on the edge. They can kill spruces upright and widen this way the size of the gap area. Predatory and fungivorous beetle species settle in the galleries excavated by the spruce bark beetle, for example, *Placusa*, *Epurarea* and *Rhizophagus* species. Polypore *Postia guttulate* and *Peltis grossa* beetle live on the cracked spruce stumps across the windblown area.

> The beetle fauna living on the slowly dying spruces inside the shady forest is quite different. First, they are attacked by the bark beetles of the *Polygraphus* family and long-horn beetles of the *Tetropium* family. Several rare beetle species live in their galleries, for example, *Lesconotus jelskii*, *Corticaria obsolete* and *Cyphaea latiuscula*. (176)

As mentioned in the sub-chapter 4.1.5. the use of Latin names can make reading a passage cumbersome for someone not literate in Latin. Here the unusual word order here underlined of the first sentence also further complicates the reading process. The decision to include the Latin names was perhaps done when examining the text on a clause level, the effect it has on the level of a passage is something quite different. Understandably though, once stylistic choices have been made, it is vital to maintain them, in order to avoid unnecessary confusion.

Sometimes a passage is embedded so full of culture-bound material that the explanations, overt or otherwise, might just meet the space constraints. This might be the reason behind some of the omissions. Here, however, the descriptive and animated text about ”log dizziness” and “hustle and bustle” gained the space it deserves, yet this might have meant that there was no additional space for overt explanations.

> Elettiin “**touhun aikaa**” eli “**tukkihuimauksen aikaa**”. Talouselämään syntyi uutta dynamiikkaa. Puu ja raha liikkuivat. Työväki liikkui maalta tehtaisiin ja savotoille. Koko Suomi liikkui ja muuttui. Tilaton väestö sai metsätöistä uuden tulonlähteen. Kirves ja kolorauta vaihtuivat justeeriin ja pokasahaan eli **nälkäviuluun**. Leipä lähti edelleen metsästä, mutta uudella tavalla. Syntyi jätkä, tukkilainen. Isäntien vallasta riippumaton metsätyöläinen kulki yhtiön savotalta toiselle laulellen: ”**Jätkä ei turvetta puske**” ja ”**jätkä ei ole talonpojan orja**”. Todellisuus oli karumpi. Työ savotoilla oli raskasta ja olosuhteet alkeelliset. Mutta työtä riitti hakkuilla ja uitossa, ja palkka maksettiin sileinä seteleinä. (205)

> It was “**the time of hustle and bustle**” or ”**the time of log dizziness**”. The economy became more dynamic. Timber and money were moving. Workforce moved from the countryside to the factories and logging camps. The whole Finland was moving and changing. Landless people got new income from forest work. Axe and barking iron changed into a two-man crosscut saw and frame saw or “**hunger violin**”, **as it was called**. Forest still brought bread on the table, but in a new way. Lumberjack was born. Forest worker, free of master and control, moved from one logging site to next with a song on his lips: “**Lumberjack doesn’t push turf**” and “**Lumberjack is no slave to a peasant**”. Reality was of course harsher than that. Work at the logging

> camps was heavy and conditions rough. Work in timber felling and floating was nevertheless plentiful and the wage was paid in plain bank notes. (205)

First, I would like to draw attention to the *nälkäviulu* or its equivalent "*hunger violin*" that was included in the translation with some guidance to the TT reader *as it was called*. It is quite possibly one of the most descriptive items referred to here, since, though there were undoubtedly similarities in the hierarchical structures of the contemporary ST and TT societies, there were vital differences too. Landownership varied, as did the feelings, stigma and worth attached to different occupations. In Finnish, historically, *talonpoika*[90], or the *peasant*[91] is also a political term, but with a slight difference to its TT equivalent. For the talonpoika might afford to employ someone, whereas the peasant often would not. Be as it may, such differences might be trivial, and their examination is incredible tricky especially with the TT reader in mind, as the definition as well as the practices varied greatly between and within countries. At any rate, the passage, with subtle hints as well as over explanations, manages to emphasise the fact that what is essential in the passage is how people at the time dealt with inequality and how forests were seen as the great equaliser.

To finish with, a fantastic example of how the translation of a single lexical item can change the whole meaning of a quite an important event. When reading the extract it could be useful to keep in mind that President Kekkonen, to whom the text refers, was the President of Finland for over 25 years. He was very much respected and revered, and quite a few who came across him were possibly somewhat intimidated by him too. For a good reason too, as the legend has it he did not suffer fools lightly.

> Suomen luonnonsuojeluliitto oli ovela esittäessään nimikkokansallispuiston perustamista Urho Kekkoselle 80-vuotissyntymäpäivän kunniaksi. Idean isä oli Luonnonsuojeluliiton puheenjohtaja Rauno Ruuhijärvi. Kukaan ei **kehdannut** lähteä vastustamaan tätä esitystä ja puisto perustettiin. (240)

> The Finnish Association of Nature Conservation acted cunningly as is [sic] suggested founding a title park in honour of the 80th birthday of the President Urho Kekkonen. Father of the idea was the Chairman of

[90] **talonpo|ika** (*maanviljelijä*) farmer; (*erik hist, pol*) peasant; ~jat farmers; (*hist*) (*säätynä*) peasants, peasantry; ***~jat ja työläiset*** farmers and workers

[91] **peasant,** *n*. 1 a. A person who lives in the country and works on the land, esp. as a smallholder or a labourer; (chiefly *Sociology*) a member of an agricultural class dependent on subsistence farming.

> the Nature Conservation Association, Rauno Ruuhijärvi. Nobody **dared** to oppose this proposal and the park was founded. (240)

The Finnish word *kehdata* has two unique and distinct meanings. The first of which involves being too shy or too embarrassed to do something. The other, a more colloquial and according to the *Finnish dictionary of dialects*, *Suomen murteiden sanakirja*, highly fluid meaning of either being bothered or take the trouble to do something, whereas the other meaning is to dare or be brave enough to do something. The translator here has opted for the latter when it could be argued that there was a definite element of shame involved in the theoretical objection to the proposal, or at least this is how I, as a southerner, would interpret it. This is a kind of an example where the whole connotational level changes with one lexical item and depending on the background of the ST reader, the prior knowledge or assumptions and presumptions they hold, their interpretations vary greatly.

5 Results and Discussion

This thesis set out to examine culture-bound material and possible culture bumps as described by Ritva Leppihalme (1997, 1994) in Petri Keto-Tokoi and Timo Kuuluvainen's *Suomalainen aarniometsä* (2010) and its translation *Primeval Forests of Finland: Cultural History, Ecology and Conservation* (2014) which was translated by Pirjo Tikkanen. The aim of the study was to examine smaller lexical units such as words and concepts as well as ecological, socio-historical and cultural concepts on a more textual level to discover the nature of culture-bound material they might contain. The study was done using qualitative methods, though quantitative ones could possibly be used as a corpus-based study. The culture-bound elements found were analysed from the perspectives of both the source text as well as the target text. This was done with keeping in mind the challenges they might present to a translator, how the translator has resolved the issue and what might have affected her decisions.

The theoretical framework this thesis mainly relies on is provided by Ritva Leppihalme (1997, 1994) and Gideon Toury (1995, 1980) who have both studied culture-bound elements in translation from a descriptive, rather than prescriptive point of view and this was approach was adopted here too. In other words, the aim was to search for material that might be viewed as challenging from the perspective of a translator. The aim was also to include as many distinctive and unique culture-bound items or phenomena as possible. This was done so that the reader might gain as broad a perspective into the phenomena of translating culture-bound items as possible. Culture-bound material is in no sense homogenous and this brings challenges such as no exact or near matches in dictionaries or material that would require substitutions, omissions and / or over explanations, in order for them to make sense to the target text reader.

The initial aim was also to contact the translator, Pirjo Tikkanen and make enquires as to why the book was translated in the first place, and who the intended audience was. Many lexical choices, such as including the Latin names for flora and fauna, suggested the target audience might have the scientific community or at least readers with some scientific knowledge. It is worth mentioning also, that many nature-related books in English do in fact offer the Latin names too, but whether this is more

common in English than in Finnish or indeed translated texts, I could not find information on. Many lexical choices made by the translator also pointed towards American, rather than British English, though of course it could be argued that in some respect, the forest related culture is more prominent in Northern America than it is in, for instance, Great Britain or Ireland. Furthermore, it is entirely possible that the Latin names were included, not purely for the benefit of the potential scientists reading the target text, but also to enable any reader to find more information about a specific insect, tree or plant that was mentioned in the text.

Unfortunately, there was no reply from the publisher and the attempts to contact the translator did not bear fruit. It would have been particularly useful to have found out why the initial choice of including the Latin names was made and how this affected the translating process. Being unable to contact the translator also meant that I was unable to make enquiries regarding some of the choices she had made, such as omissions and possible differences in dialect as presented in the last example of *kehdata*.

Important is also the question of why this text was translated when it was. There is an increasing amount of discussion about another extinction wave. The diversity of plants, animals and nature in general is, by all accounts, endangered. Making information available is a key factor in preventing further destruction.

The study began with examining smaller lexical units, many of which related to nature, to trees, other plants and to insects in particular. Here, I would like to emphasise that the source text was beautifully written, and it included allusive, descriptive and almost poetic language at times. The target text readers too, undoubtedly, enjoy the richness of material in the book. It could be argued that the flow of the target text did, however, at times suffer from the heavy load of the Latin names. This is purely an observation rather than critique.

It also soon became evident that the smaller lexical choices have effects on the more textual level too. Granted, the target text reader might gloss over an unfamiliar object or simply ignore something “odd” or “foreign” in the text, it is about an environment that is most likely ecologically and culturally alien to the reader after all. Sometimes, the reader might benefit from an over explanation, as is the case with, for instance,

pejorative material within the text. Occasionally such overt explanations might require a whole separate study themselves to give conclusive explanations, as might be the case with *talonpoika* / *peasant* and offering one in a text that is predominantly about something entirely different would simply be counterproductive. Most fruitful were the times when the translator had taken a chance and made *nälkäviulu* the "*hunger violin*" or delved deep into the somewhat propagandist mottos of the past decades, for these are the examples that will most likely allow the target reader to experience the text fully.

Worth mentioning is also that choosing the extracts that were included in this study was exceedingly difficult. The text was rich with culture-bound material, as well material that could be defined as ecology- or biology-bound, for there were items so rare even in Finland that their use in any language is most likely quite marginal. The chosen extracts do represent the many layers of culture-bound material found in the book, some of which were easier to convey in another language, and some that were more challenging. The latter could also be described as culture bumps.

6 Conclusions and Future Research

Examining culture-bound material in translation requires an enormous amount of background information. Some of the work has naturally been done by the lexicographers for the benefit of the translators already, yet not all material can be found in even the most recent dictionaries. Additionally, the material is not always a "simple" lexical item, but it could just as well be as a metaphor, a motto, in verse or an allusion. To examine these is often a process that requires navigating through many disciplines as such phenomena, whether physical, theoretical, or historical rarely exists in a bubble free from influence from that which surrounds it.

Some research into Finnish texts and other cultural products that contain culture-bound material relating to forests has been done, yet the field would undoubtedly benefit from studies that shed light on translation issues. Such studies might include, for instance, etymological comparisons and it would it be natural to widen the scope to include not just ancient forests, but nature in general. It would also be interesting to find out if and how common names of flora and fauna have travelled across language boundaries and how the naming processes of new species, for instance, affect this today.

There have also been plenty of experiments done regarding the reading times of various texts, but it would be interesting to find out how people relate to and assess texts where, for instance Latin or source text names, are included. Is the reader's response dependent on the difficulty of the text and if so, how? Is the panda just as cuddly if there is (*Ailuropoda melanoleuca*) written after it, and if there is a difference, then why and how would be the questions to tap into. This research would have its benefits too, for at least from the protection point of view. For it is no coincidence there are cuddly pandas and other animals people find easy to relate to in promotional material used by organisations that want to raise awareness about the wellbeing of flora and fauna. On the other hand, those wanting to adopt a more precise and scientific approach, might also benefit from knowing what to avoid.

Culture-bound material in forestry related texts would benefit from a more systematic approach too. Finding out how much of the material stems from history, or socio-political spheres could help us further understand how we define our

relationships with forests and how much of it is typically Finnish. As discussed in the introductory chapter, much of the debate in forestry protection today is done in terms of industry and science, yet it would be interesting to find out whether this is true of all genres or just specific ones. If there is variance, where and why? It would be important to define such variance too and try to pinpoint where it stems from. Aila Mustamo (2016) studied the representations of Finnish culture and identity in black metal, for instance, where references to pagan mythology are common amongst some sub-genres, such as folk metal. Is this true of all folk metal or are there differences between languages and do language barriers limit the way in which these artists portray nature in their music. More systematic approaches would probably require a searchable corpus, so that both qualitative and quantitative approached can be used.

Returning to the scope of translation studies, examining prose and verse relating to nature and forests could yield interesting results too. Material chosen from past and present and of various genres could reveal how we relate to nature through art and sciences has changed over the years and how this is reflected in the translations of the texts. This would possibly involve a multidisciplinary approach.

One of the most important questions too is why translations of texts about ancient forests are relevant right now. The estimations of how much, or indeed how little ancient forests remain in Finland vary but all agree that it falls short of Finland's biodiversity action plan according to which 17% of Finnish forests should be protected. This percentage was given as the target by the UN also in their so-called Aichi-targets[92] that should have been reached in 2020.

Below is a map provided by the YLE, collected by Ari-Pekka Auvinen, that shows the percentage of protected forests in 2017. Those numbers, particularly in southern Finland, have not changed significantly enough for Finland to meet the target. This is the most recent comprehensive calculation of how much Finnish forest is protected. These numbers include all the protected forests, the percentage of protected ancient

[92] A multilateral environmental agreement, which is signed by all UN members and ratified by all apart from the United Stated. The strategic goals include addressing the underlying causes of biodiversity loss by mainstreaming biodiversity across government and society and improving the status of biodiversity by safeguarding ecosystems, species and genetic diversity. See appendix 11 for full account of the Aichi biodiversity targets. Target 11 deals specifically with land use and protection.

forests is even smaller, as low as 0,1% in some areas, according to Luonto-Liitto. Making information available can, no doubt, make a difference.

Figure 4 Percentage of protected forests in Finland (YLE)

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Appendices

Appendix 1

> Luonnontila voi heikentyä, mutta se voi myös palautua ajan kanssa, kun puusto jätetään uudistumaan ja kehittymään koskemattomana. Luonnontilaiselle metsälle tyypillisten rakenteiden palautumisen aikajänteet ovat kuitenkin pitkiä. Järeää lehtipuustoa ja lehtilahopuuta voi Etelä-Suomessa syntyä metsään melko paljon jo sadassa vuodessa avohakkuun jälkeen. Aihkipetäjien, järeiden kelojen ja järeiden liekopuiden palautuminen kestää Etelä-Suomessa viitisensataa vuotta, Pohjois-Suomessa jopa tuhat vuotta. Rakenteiden palautuminen ei myöskään välttämättä tapahdu samalla tavalla kuin aikaisemmin, osin satunnaisten tekijöiden vuoksi, osin siksi, että ekologiset prosessit voivat olla pysyvästi muuttuneet. Esimerkiksi metsäpalot ovat olleet tärkeä tekijä aarniometsissä nyt ihailemiemme veistoksellisten aihkimäntyjen syntymisessä. (26)

> The state of forest naturalness can weaken but it can also return with time if the forest is left to revert back. However, the time span of returning the typical structures of the natural forests is long. In southern Finland, significant amount of sturdy deciduous trees and decaying wood can appear in the forest in hundred years. In Lapland, however, reappearance of grand old pines, large pine snags can take close to thousand years. Regeneration of such structures will not necessarily happen in the same way as before partly because of random factors and partly because the ecological conditions have permanently changed. For example, the historical forest fires have been an important factor in the creation of the statuesque old Lapland pines. (26)

Appendix 2

> Keloilla, koivupökkelöillä, pystyyn kuolleilla kuusilla ja rosokaarnaisten ikivanhojen kuusten tyvikaarnalla kasvaa monia erikoistuneita rupijäkälälajeja, jotka vaativat vanhan metsän kosteaa pienilmastoa. Pienenpienissä nokinuppisjäkälissä on useita kelojen pinnoilla elämään erikoistuneita lajeja. Kelonuppijäkälä ja kuusenhärmäjäkälä kasvavat ikivanhojen aarniokuusten rungoilla. Elävät vanhat kuuset ovat tärkeitä isäntäpuita myös naavamaisille jäkälille. Kuusikoiden kostea ilma on suotuisa naavojen kasvulle, ja kuusen laaja ja tuuhea oksisto tarjoaa niille runsaasti tarttumapintoja. (178)

> Many specialized crustose lichen species that live on pine, birch and spruce snags and on the rough bark of ancient spruces need the humid micro-climate of an old-growth spruce forest. Several tiny Caliciales lichen species are specialized to live on pine snags. Calicium adspersum and Lecanactis abietine lichens grow on ancient old-growth spruce trunks. Living old spruces are important host trees also for the arboreal hanging lichens. The humid air of spruce stands is favourable for the growth of hanging lichens and the wide

and dense branches of spruces provide them with a lot of gripping surface. (178)

Appendix 3

1600-luvulta lähtien tervaspuita alettiin tuottaa laajamittaisesti koloamalla pystyyn eläviä mäntyjä. Koloaminen eli mäntyjen kuoriminen koloraudalla tehtiin keväällä kuoren irrotessa helposti. Vain kapea kaistale kuorta jätettiin puun pohjoispuolelle pitämään puu hengissä. Kuoritut puut jätettiin pihkottumaan. Vuoden tai kahden päästä ne kuorittiin uudelleen vielä korkeammalle, 2,5-3,5 metrin korkeuteen saakka. Viisi tai kuusi vuotta pihkaa kerättyään puut kaadettiin ja ajettiin tervahaudalle. (196)

From 17th century onwards, resin-rich trees were produced by peeling bark off healthy pines. Peeling was done in the spring when the bark came off easily. Only narrow strip of bark was left on the north side of the trunk to keep the tree alive. Barked trees were left to extract resin and after a year or two they were barked again even higher, up to 2,5-3,5 metres. After producing resin for five to six years the trees were felled and driven to the tar pit. (196)

Appendix 4

Tervaa poltettiin alun perin monenlaisesta tervastuneesta mäntypuusta, keloista, maapuista, latvuksista, kannoista ja juurakoista. (196)

Tar was originally made from many types of pitchy pinewood, pine snags, logs, tree tops, stumps and root. (196)

Appendix 5

Lönnrot kiirehti metsien syvyyteen ja etsi pelokkaan runon, joka on bardin kera sinne paennut. Metsien syvyys, Waldeinsamkeit, saksalaisten romantikkojen uutterasti viljelemä termi, on sovelias käytettäväksi myös Elias Lönnrotin yhteydessä: juuri koskemattomien erämaiden yksinäisyyttä ja rauhaa hän runollisilla retkillään etsii, eikä hän sitä matkakuvauksissaan väsy ylistämästä. Hän ei väsy toistamasta sitä seikkaa, että nuo kaksi yhdessä, etäinen kalevalainen aarniometsä – järvien halkoma – ja siihen liittyvä harmaja, puhdashahmoinen, taipaleentakainen kylä metsien kohdussa, sekä toisaalta tuon seudun kairastunut, mutta herkkämielinen metsänkävijä-runonlaulajakansa olivat hänen toiveittensa Utopia ja sen asukkaat. (35)

Lönnrot rushed to the depths of the forest in search of a frightened poem which had escaped there with a bard. Depths of the forest, Waldeinsamkeit, term frequently used by the German romantics, is the most suitable to be used in connection with Elias Lönnrot: he searches the solitary peace of the untouched forests of wilderness in his poetic trips, and never does he tire to praise the glory in his travel portrayals. He does not tire to repeat the fact that those two together, a distant primeval forest of Kalevala – sliced through by lakes – and the grayish, clean figured village far afield, in the womb of the

forest, in the womb of the water and in the other hand the hardy, but sensitive forest roaming, rune singing people of the terrain, they were the Utopia of his dreams and its inhabitants. (35)

Appendix 6

Kun mänty vanhenee ja kuolee hitaasti kituuttamalla, sen puuainekseen rikastuu pihka-aineita. Tällainen tervastunut puu kestää hyvin lahoa. Siksi vain hyvin vanhoista ja hitaasti kuolevista männyistä kehittyy pitkään pystyssä seisovia kelohonkia. Kuolleen männyn muuttuminen hopeanhohtoiseksi keloksi kesti Inarissa keskimäärin 35-40 vuotta. Nopeasti kuolleista nuoremmista männyistä ei tule keloja, vaan ne lahoavat ja kaatuvat melko nopeasti. Tällaisia kuolleita mäntyjä kutsutaan Lapissa suostoiksi. (181)

As the pine grows old and dies slowly, its wood material fills with resinous substances. This kind of resin-filled tree withstands decay well. That is why only very old and slowly dying pines develop into real kelo trees, long standing rot resistant pine snags. It takes on average 35-40 years for a dead pine to turn into silvery kelo in Inari. The younger pines which die faster will not turn into kelo trees but they decay and fall quite quickly. These kind of dead pines also have their own name, suosto, in Lapland. (182)

Appendix 7

Suomen lajien uhanalaisuus on arvioitu vuosina 1985, 1992, 2000 ja 2010. Metsälajeista 1% on luokiteltu hävinneiksi. Nämä lajit ovat aiemmin esiintyneet Suomen luonnossa, mutta niistä ei ole havaintoa vuoden 1960 jälkeen. Tällaisia lajeja ovat esimerkiksi rihmanaava, karttakääpä ja haapasepikkä. Uhanalaisiksi on luokiteltu 9% metsälajeista. Näillä lajeilla on kohonnut riski hävitä Suomen luonnosta. Tällaisia lajeja ovat esimerkiksi valkoselkätikka, sitruunakääpä ja hitupihtisammal. (220)

Threatened species in Finland have been evaluated in 1985, 1992, 2000 and 2010. 1% of forest species has been classed as extinct. These species have previously appeared in Finland’s nature but not been observed since 1960. These species include for example, the arboreal lichen *Dolichousnea longissima*, the wood-inhabiting polypore *Postia mappa* and beetle *Hylochares popyli*. 9% of the forest species are listed as threatened species. These species have an increased risk of becoming extinct from the Finnish nature. These include the White-backed Woodpecker (*Dendrocopos leucotos*), the wood-inhabiting polypore *Antrodiella citronella* and the liverwort species *Cephalozia macountii*. (220)

Appendix 8

hurri n.

Yhd. häntähurri, karjahurri, silakkahurri.

1. pitkäkarvaisesta, pörröisestä olennosta (etenkin koirasta) t. esineestä; pitkästä karvoituksesta. Us.: ”karvahurri”.

Levikki: eniten tietoja HämP, vähemmän VarP-Y Sat KarP Sav KesP-E, joitakin tietoja liepeiltä sekä yksittäistietoja. Vrt. hurriainen 1, hurrikas 1, hurrikka 1, hurrukka.

> Se on aika partahurri mies. Kuorevesi
> ”Lampaissa on joskus pitkä villan hurri.” Kangasala
> aika hurri toi lakki, on niinko koiřran nahkaa. Hollola
> Pörrötukkaiselle: Sinähään oot nyt aeka hurri. Pielisjärvi
> Ompas tuo teijä Musti koko karvahurri. Sääminki
> Emä karvah hurri on tuossa hevoisessa. Heinävesi
> Pitkävillainen lampaa hurri. Karstula
> sikavillosta tekvätte kintaat oikeej ja, ja sitte se ol karkee, oikee semmone paksu hurri. Joutsa
> Hyvin karvaisesta ja rumasta koirasta: sen tuhannen hurri. Himanka
>
> Pie (= pää) o hurris, pörrössä. Koski Hl.
> Se ol kaunist kankast uutena, mutta kum pestiin niim me (= meni) hurrii, pörröön. Koski Hl.
> Paksusta, huonoista aineista kehrätystä rihmasta: rihmahurri. Kurkijoki

2. villistä, ilkikurisesta pojasta t. (harvemmin) tytöstä.

Levikki: PohK osaksi, joitakin tietoja HämP PohP Kai, lisäksi yksittäistietoja. Rinn. hurrinkainen.

> Nua poikahurrit tuas ratoo, hyppäävät, juoksevat edestakaisin. Töysä
> Nuo poikahurrit kävivät särkemässä akkunat. Nivala
> Tuo tyttö on (semmoinen) hurri, ei se pysy ollenkaa rauhassa. Haapavesi
> Mihinkä ne tytön hurrit tästä katosi? Piippola
> poekahurrit jotka siellä sakissa hurovaa. Kuhmo

3. uskomusolennosta.

”Hurri on kuviteltu koiraksi tai vanhaksi pahakujeiseksi ukoksi, jonka tehtävänä on kiusanteko kaikissa mahdollisissa paikoissa. Niinpä esim. on karvahurri voinut viljan pilata niin, että jauhot on käyneet karvaiseksi ja syötäväksi kelpaamattomiksi.” Kitee

> Hurri män tervahautaan, jottei tullut tippookaan tervoo. Kitee
> Hurri, ”kalamiehelle kalalykyn tuoja”. Konnevesi

4. henkilö, joka kävi pyytelemässä nuottamiehiltä kalaa t. taloista ruokatarpeita tms., hurrikas 4

> Kalojen pyytelijää sanottiin kalahurriksi. Hirvensalmi
> Suonenjoki
> Maitohurri kävi maitoa, heinähurri heiniä, voihurri voita pyytelemässä. Jyväskylä

5. (Pohjanmaan) suomenruotsalaisten pilkkanimityksenä.

Levikki: etenkin SatL-P PohE-K.

a.

Ahvenamaalaissi sanotti hurreiks. Eurajoki
saatanan hurrit sai lähtee käpälämäkeen. Vihti
Hokua: ”Lyö hurria puukolla, sil hurrilla ei oo väliä, ei hurrilla ole sielua.” Kullaa
Punottaa niinko hurrin pua (= takapuoli) jouluna sp. Siikainen
Rannikkoruotsalaiset kävivät ostelemassa lehmiä ja kaupittelemassa kalaa suomalaisseudulla: Ei tuata lehmää viälä tappaa tarvitte, kyllä sen viälä hurri ostaa. Laihia
hurri lakatuppi (= ?) sp. Nurmo
Jukovittamettää tuloo, sanoo Kukkoo-Tuppu kun hurria tuli hurstimekko yllä vastahan sp. Ilmajoki
Lapväärtin hurrit häjyjä hurrija mutta Närpöön hurrit reiluja. Parkano
Tapeltiin hurrien kanssa. Kiikka
ne hurrit oli katehia kauhiasti meille suomalaisille hylkeenpyytäjille. Himanka
Voi helevetin limppi, sano hurri ku hiiri vellipattaan hyppäs sp. Pyhäjoki

b. ”hurr(e)issa” = suomenruotsalaisten keskuudessa, asumaseudulla.

Manta on menny piiaks hurriihin. Teuva
Kuinka siä hurriis päriää puheen kans. Kurikka
olin koko talaven tukinajos hurris. Kankaanpää

6. vierasta murretta puhuvasta, vieraspaikkakuntalaisesta, vieraasta, muukalaisesta.

”Kun tuli Hämeestä hämeem murretta puhuvia, niitä sanottihin Hämeen hurriks.” Kurikka
”Itämaan hurrit nimitystä on käytetty paikkakunnalla oleskelevista tai liikkuvista hämäläisistä ja keskisuomalaisista.” Jalasjärvi
Siehää se hurri nyt meilän talos oot. Heinola

7. (pyöriviä, pyöritettäviä) esineitä t. laitteita.

a. leikkivälineitä. Vrt. hurra 1.

aa. reiällisestä litteästä puu- tms. palasta ja sen reikiin pujotetuista langoista muodostuva hyrrä, jota pyöritetään langanpäistä vedellen.

Parikkala
Ristijärvi

bb. päreenkappaleen ja sen päästä lähtevän narun muodostama leikkiväline, joka narusta pyöritettäessä pitää hurisevaa ääntä. Rinn. hurriainen 2 (Juuka).

Kyllä se anto hurrikiih hevośille lähöh halameista (= viljelyksiltä), mut vielä ne rätyä (= jänisräikkää) pelekäś vähäm paremmi. Kangasniemi

cc. Kattokais kunka hurri (= kiekko) lentää. Myrskylä

b. kangaspuissa: tukki, jolle kudottu kangas kierretään. Levikki: SavE itäpuoli, Parikkala Saari Rantasalmi Pieksämäki.

Rinn. hurrikka 4 (Virtasalmi).
kankas o hurrila. Juva
Se valamis kankas männöö hurrile. Juva
”Kun n. syltä pitkä verkonluonnos oli kudottu, pujotettiin sen silmien läpi kävyllä rihma, mistä luonnos yhdessä sykkyrässä kiinnitettiin pöydälle iskettyyn naskaliin”: no pannoapas luonos hurrile. Lemi

c. Hurri, lankojen vyyhteämiseen käytetty laite, vyyhdinpuu. Ristijärvi

8. laihasta, vetisestä juomasta t. ruoasta. Vrt. hurikka 1, hurrimaito, hurrinmaito.

a. vedellä jatkettu maito t. piimä; huonosta, laihasta, vetisestä kaljasta, vellistä tms.m

Levikki:VarP osaksi, KarE osaksi, lisäksi yksittäistietoja.

Mitäs kulas (= otti kokkareita) siäl vellinkparas, koo see tlee valla hurriks. Pyhämaa
Oha jottai hurrii mitä ryyppäjää. Muolaa
Onha se aika hurrii tuo kahvi. Parikkala
Syö poika leipeä kyllä sitä vellihurria kotonaki soat, sano entine mies pojallee sp. Koskenpää
Maitohurri, ”hapahtanut maitosintu”. Haukipudas

b. kuorittu, separoitu maito, kurri.

Särkisalo
Vihti
Mäntsälä
Askola
Sakkola
Räisälä

9. muuta.

Mikä on vireä hevonen ja mikä on toaś laiska hurri. Lemi
Hurrit, muikun poikaset. Sulkava
Hurri, jk korttipeli. Vesanto
Hurrit, ”kirppapelissä viimeinen lyöntilaji, jossa kirppa lyödään ilmasta”. Vaala

Appendix 9

Maaseudun väestöstä puolet oli torppareita, mäkitupalaisia tai ”loisia”, jotka eivät omistaneet maata. Näiden ihmisten elämä oli epävarmalla pohjalla ja elinolot usein huonot. Suomen itsenäistymisen ja kansalaissodan jälkeen maaseudun sosiaalisia paineita purettiin laajalla maareformilla, pienviljelijäprojektilla. Yhteiskunnan vakauttamiseksi maattomille järjestettiin omaa maata viljeltäväksi. (207-208)

Half of the population in the countryside were crofters, cottagers or homeless farm workers that did not own land. Lives of these people were uncertain with often poor living conditions. After Finland gained independence and civil war, social pressures of the countryside were unravelled with large land reform, called afterwards “the smallholder project”. In order to stabilize the society, the landless people were given own land to farm. (208)

Appendix 10

> Pystyyn nousseiden juuripaakkujen alusia tutkimalla voi päästä näkemään hämmästyttävän luonnonilmiön. Hämärästä näkyy salaperäistä valon kimallusta ja loistetta. Kyseessä ei ole aarnivalkea eikä peikkojen kulta-aarre vaan aarnisammal. Tämän hyvin poikkeuksellisen sammallajin alkeisrihmoissa on linssimäisiä elimiä, jotka heijastavat valoa. Niiden ansioista se pystyy menestymään pimeämmässä kuin muut sammalet. Aarnisammal kasvaa harvakseltaan tuulenkaadon juuripaakun sisäpuolella, pystysuoralla kivennäismaalla, suojassa suoralta auringonpaisteelta. Aarnisammalen lisäksi vain yksi muu sammallaji koko maailmassa kykenee loistamaan pimeässä. (176)
>
> Examining underneath of uplifted rootwalls can reveal an astonishing natural phenomenon. A mysterious glitter of light and radiance originating from the shadowy pit. It is not a will-o'-the-wisp nor the faerie gold but a Luminescent moss *Schistostega pennata*. There are lens like organs on the protomena of this very unusual moss species which reflect light. Thanks to these organs it can thrive in much darker conditions than other moss species. Luminescent moss grows sparsely inside the rootwall of an overblown tree, on a vertical mineral soil, shaded from direct sun light. Besides Luminescent moss, only one other moss species in the world can glow in the dark. (176)

Appendix 11

Strategic Goal A: Address the underlying causes of biodiversity loss by mainstreaming biodiversity across government and society

Target 1

By 2020, at the latest, people are aware of the values of biodiversity and the steps they can take to conserve and use it sustainably.

Target 2

By 2020, at the latest, biodiversity values have been integrated into national and local development and poverty reduction strategies and planning processes and are being incorporated into national accounting, as appropriate, and reporting systems.

Target 3

By 2020, at the latest, incentives, including subsidies, harmful to biodiversity are eliminated, phased out or reformed in order to minimize or avoid negative impacts, and positive incentives for the conservation and sustainable use of biodiversity are developed and applied, consistent and in harmony with the Convention and other relevant international obligations, taking into account national socio economic conditions.

Target 4

By 2020, at the latest, Governments, business and stakeholders at all levels have taken steps to achieve or have implemented plans for sustainable production and consumption and have kept the impacts of use of natural resources well within safe ecological limits.

Strategic Goal B: Reduce the direct pressures on biodiversity and promote sustainable use

Target 5

By 2020, the rate of loss of all natural habitats, including forests, is at least halved and where feasible brought close to zero, and degradation and fragmentation is significantly reduced.

Target 6

By 2020 all fish and invertebrate stocks and aquatic plants are managed and harvested sustainably, legally and applying ecosystem based approaches, so that overfishing is avoided, recovery plans and measures are in place for all depleted species, fisheries have no significant adverse impacts on threatened species and vulnerable ecosystems and the impacts of fisheries on stocks, species and ecosystems are within safe ecological limits.

Target 7

By 2020 areas under agriculture, aquaculture and forestry are managed sustainably, ensuring conservation of biodiversity.

Target 8

By 2020, pollution, including from excess nutrients, has been brought to levels that are not detrimental to ecosystem function and biodiversity.

Target 9

By 2020, invasive alien species and pathways are identified and prioritized, priority species are controlled or eradicated, and measures are in place to manage pathways to prevent their introduction and establishment.

Target 10

By 2015, the multiple anthropogenic pressures on coral reefs, and other vulnerable ecosystems impacted by climate change or ocean acidification are minimized, so as to maintain their integrity and functioning.

Strategic Goal C: To improve the status of biodiversity by safeguarding ecosystems, species and genetic diversity

Target 11

By 2020, at least 17 per cent of terrestrial and inland water, and 10 per cent of coastal and marine areas, especially areas of particular importance for biodiversity and ecosystem services, are conserved through effectively and equitably managed, ecologically representative and well connected systems of protected areas and other effective area-based conservation measures, and integrated into the wider landscapes and seascapes.

Target 12

By 2020 the extinction of known threatened species has been prevented and their conservation status, particularly of those most in decline, has been improved and sustained.

Target 13

By 2020, the genetic diversity of cultivated plants and farmed and domesticated animals and of wild relatives, including other socio-economically as well as culturally valuable species, is maintained, and strategies have been developed and implemented for minimizing genetic erosion and safeguarding their genetic diversity.

Strategic Goal D: Enhance the benefits to all from biodiversity and ecosystem services

Target 14

By 2020, ecosystems that provide essential services, including services related to water, and contribute to health, livelihoods and well-being, are restored and safeguarded, taking into account the needs of women, indigenous and local communities, and the poor and vulnerable.

Target 15

By 2020, ecosystem resilience and the contribution of biodiversity to carbon stocks has been enhanced, through conservation and restoration, including restoration of at least 15 per cent of degraded ecosystems, thereby contributing to climate change mitigation and adaptation and to combating desertification.

Target 16

By 2015, the Nagoya Protocol on Access to Genetic Resources and the Fair and Equitable Sharing of Benefits Arising from their Utilization is in force and operational, consistent with national legislation.

Strategic Goal E: Enhance implementation through participatory planning, knowledge management and capacity building

Target 17

By 2015 each Party has developed, adopted as a policy instrument, and has commenced implementing an effective, participatory and updated national biodiversity strategy and action plan.

Target 18

By 2020, the traditional knowledge, innovations and practices of indigenous and local communities relevant for the conservation and sustainable use of biodiversity, and their customary use of biological resources, are respected, subject to national legislation and relevant international obligations, and fully integrated and reflected in the implementation of the Convention with the full and effective participation of indigenous and local communities, at all relevant levels.

Target 19

By 2020, knowledge, the science base and technologies relating to biodiversity, its values, functioning, status and trends, and the consequences of its loss, are improved, widely shared and transferred, and applied.

Target 20

By 2020, at the latest, the mobilization of financial resources for effectively implementing the Strategic Plan for Biodiversity 2011-2020 from all sources, and in accordance with the consolidated and agreed process in the Strategy for Resource Mobilization, should increase substantially from the current levels. This target will be subject to changes contingent to resource needs assessments to be developed and reported by Parties.